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TELEVISION AS A POLITICAL SYMBOL

For the past five years a plethora of Congressional investigations of various facets of the broadcasting industry have helped keep the public's attention glued to the domestic scene, oblivious of the revolutionary changes occurring abroad. Thus, it has passed almost unnoticed that broadcasting, and television in particular, has come to play a new and important role in national development. Moreover, traditional patterns of non-commercial government ownership are being broken down, in part due to the problem of financing national television systems.

The most significant development on the foreign scene, however, is the degree to which television has come to represent a national status symbol, a mark of national maturity and prosperity. The have-not countries, the new national states, and the Iron Curtain satellites apparently are in agreement that television development must occupy a priority position on the agenda of public policy. Nothing seems to indicate the importance of this broadcast medium to national political aspirations more than the phenomenal growth pattern of the past few years. Where there were fewer than a hundred tv stations outside the United States and Canada five years ago, there are at present 739 stations of all types (including TV centers, relay stations and experimental stations) in 49 different countries. In the past year, the number of stations has increased 65 percent, while the number of tv sets has increased 300 percent in three years to total nearly 23 million at the end of 1958. The accompanying table provides a country-by-country breakdown of television overseas, as reported by the United States Information Agency in a January 20, 1959, release.

This amazing expansion of television overseas has far-reaching implications for American broadcasters and students of broadcasting. Not only does it mean a broadening market for American program product, but it opens unlimited opportunities for international understanding through program exchanges on a scale undreamed of but a few years back. It also should prompt sober reflection as to the responsibilities of the broadcast media in relation to this country's position of world leadership—an obligation on the part of American broadcasters to show the world how television can contribute to fulfillment of national aspirations, not only in providing mass entertainment, but progressive levels of public information, education, and culture.

BOX SCORE ON WORLD TELEVISION

As of December 31, 1958

	Stations	Receivers
COMMUNIST BLOC	122	3,313,700
Bulgaria	1	500
Czechoslovakia	7	315,000
East Germany	11	274,000
Hungary	1	12,000
Poland	7	100,000
Rumania	1	12,000
USSR	91	2,600,000
Communist China	3	200
WESTERN EUROPE	472	14,684,000
Austria	12	60,000
Belgium	5	300,000
Denmark	6	200,000
Finland	8	10,000
France	32	1,000,000
West Germany	91	2,000,000
Ireland[1]	.	30,000
Italy	252	1,070,000
Luxembourg	1	3,500
Malta[2]	.	4,000
Monaco	1	11,000
Netherlands	6	370,000
Norway	1	1,000
Portugal	5	20,000
Spain	1	35,000
Sweden	14	200,000
Switzerland	7	48,200
Great Britain	27	9,313,800
Yugoslavia	3	7,500

	Stations	Receivers
LATIN AMERICA	75	2,314,500
Argentina	1	250,000
Brazil	7	850,000
Colombia	9	150,00
Cuba	23	350,000
Domin. Repub.	3	7,500
Guatemala	2	20,000
Mexico	13	450,000
Nicaragua	1	2,000
Panama	.	8,000
Peru	2	5,000
El Savador	2	7,000
Uruguay	1	15,000
Venezuela	11	200,000
FAR EAST	60	2,530,300
Australia	6	500,000
Hong Kong	(1)*	2,500
Japan	49	1,976,300
South Korea	1	3,000
Philippines	2	18,000
Thailand	2	30,500
NEAR EAST, SOUTH ASIA & AFRICA	10**	36,200
CANADA[3]	59	3,074,100
U.S.A.[4]	543	43,000,000
GRAND TOTAL	1341	69,952,000

[1]No station in Ireland; receivers tune to British tv.

[2]No station in Malta; receivers tune to Italian tv.

[3]Sponsor Magazine, August 30, 1958.

[4]Broadcasting Yearbook, 1959.

*Hong Kong has closed circuit tv only, not counted in station total.

**Includes 2 Moroccan stations now off the air.

A STUDY IN INTERNATIONAL COMMUNICATION: EUROVISION

By Donald K. Pollock and David Lyndon Woods

Of all the efforts to improve international understanding, perhaps the most noteworthy is the expansion of television to the international sphere in the form of Eurovision.

The authors are students of broadcasting, both working toward advanced degrees, but presently serving with the Office of Naval Research in the Navy Department in Washington, D.C. Lt. (j.g.) David Lyndon Woods received his M.A. in 1955 from Stanford University, and did further graduate study at Ohio State University before commencing his present assignment as Assistant Project Officer, ONR. Donald K. Pollock is a graduate of both the University of Washington and the U.S. Merchant Marine Academy, and is a candidate for the M.A. in Communications at American University. He is presently Scientific Assistant to the Development Coordinator, ONR.

EUROVISION is the popular name given to the first television network transmitting programs between various European countries.

Television has developed almost independently in each European country. Eurovision was established by linking together a number of domestic services, rather than constructing a new and completely integrated network.

Even in the earliest days of television, there were regular exchanges of programs between nations. Because of the difference in world television standards,[1] these exchanges were limited primarily to films, kinescopes, and temporary hookups extending one nation's television system into another country (i.e., United States and Cuba). Eurovision was the first effort to transmit programs simultaneously in countries with different television standards. This development stemmed from the early work accomplished by engineers of the British Broadcasting Corporation and Radiodiffusion Television Francaise, the only European TV systems advanced enough to undertake such experiments.

Franco-British Relays

The television services of France and Great Britain were first linked together during the week preceding Bastille Day, July 14, 1952. This

[1]C. J. Hersch, "Television in the World Today," *Electrical Engineering*, LXXV (April, 1956), pp. 321-25.

represented the first exchange of live television programs between two nations with different television standards.[2]

By April 1952 the problem of converting from one set of television standards to another was solved, and a microwave relay link was established between London and Paris. The feasibility of crossing the English Channel had been demonstrated in August 1950, when the BBC sent its own cameras to Calais to televise the centenary celebration of the laying of the submarine cable between England and France.[3]

The standards converter developed for the British-Franco relays has been described in the technical literature.[4] Basically, the converter consists of a high-quality cathode-ray tube coated with a specially-prepared, long-decay phosphor. This tube displays a picture in one television standard, which is rescanned by a television camera with a different standard. The temporary relay interconnections extended from Kirk O Shotts, Scotland, to Manchester, Birmingham, London, and Dover, England. From Dover a microwave relay sent the signal to Cassel, France, and then by cable to Lille and Paris.

Planning for the Franco-British relays was accomplished by a series of committees established under the auspices of the European Broadcasting Union. A total of twenty programs were telecast simultaneously during Bastille Week by the British Broadcasting Corporation and Radiodiffusion Francaise. The standards converter equipment was located in an unused casino at Cassel, France, and it is important to note that all telecasts originated in Paris.

The programs attempted to appeal to audiences in both countries and to satisfy the two national points of view.[5] A minimum of dialogue was used during each program. English or French commentary was added as appropriate. Each program was directed by both a British and a French producer.

The program series began with speeches by Foreign Minister Robert Schuman and Ambassador Sir Oliver Harvey and included views of

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[2]A. V. J. Martin, "International TV is Here," *Radio and TV News*, III, (December, 1958), pp. 31-33. R. Pelletier, "Paris Comes to Britain," *London Calling*, (September 18, 1952), pp. 14-16.

[3]J. Hytch, "The Progress of Eurovision," *London Calling*, (December 22, 1955,) p. 11.

[4]A. V. Lord, "Conversion of Television Standards," *The BBC Quarterly*, VIII (Summer, 1953), pp. 108-24.

[5]C. McGivern, "Television Continental Exchange," *London Calling*, (September 30, 1954), pp. 16-17.

Paris from the Eiffel Tower, a tour of the Louvre, jazz from a cave in St. Germain des Pres, Solemn High Mass from the Church of St. Denis, a visit to a Paris zoo, a variety show from a makeshift cabaret, and a French housewife's trip to a market, culminating on the 14th of July with the Bastille Day festivities. The relays were generally considered successful in spite of a series of technical difficulties,[6] and it was decided to attempt the next TV exchange during the Coronation of Queen Elizabeth II.

Coronation Telecasts

On June 2, 1953, telecasters from Holland, Belgium, and West Germany joined the French and British to present the British coronation to viewers throughout Western Europe. The BBC-RTF Liaison Committees of the European Broadcasting Union were enlarged to include representatives from the associated nations.

The telecasts presented all of the major events of the Coronation including, the Queen's procession to the Abbey, the Coronation service, the return procession to Buckingham Palace, and the Queen's appearance on the balcony of the palace during the RAF review. While the ceremonies were conducted in English, commentary in Dutch, German, English, and French was provided by each nation for its respective viewers.[7]

The interconnections were similar to those used during the Franco-British relays. A Dutch-built converter was located at Breda to carry the Coronation pictures to Holland and West Germany. A staff of over one hundred technicians, including eight commentators and twenty cameramen, handled the event.

In Westminster Abbey, cameras and commentators were located high up in the Triforium and at the Abbey entrance. Additional cameras covered the balcony of Buckingham Palace and a camera on the roof provided views of the crowds below.

The Franco-British relays and the Coronation telecasts captured the imagination of the public and thus speeded the establishment of a European TV network.[8] It is interesting to note that in the past only

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[6] "International TV," *Newsweek*, (July 28, 1952), p. 72.
[7] S. J. DeLotbinieve, "BBC Television and the Coronation," *London Calling*, (May 28, 1953), p. 11.
[8] "West Europe's Growing TV," *Business Week*, (February 19, 1955), pp. 144-149. "Eurovision," *Time*, (June 14, 1954), p. 65.

a few thousand people have actually seen the crowning of a British king or queen. The 1953 television audience was estimated at twenty million.

Summer Exchanges

With television rapidly expanding throughout Europe, members of the European Broadcasting Union decided to attempt a full season of live relays and to establish an experimental European television network.[9] Eight countries had television organizations capable of sponsoring live relays. These included: Great Britain, France, Belgium, Holland, Denmark, West Germany, Switzerland and Italy. A series of live experimental relays was planned between June 6 and July 4, 1954. Some twenty-eight programs would be produced by the eight broadcasting organizations and telecast simultaneously to all of the countries concerned.

Each of the eight countries had domestic television networks, and in most cases, Eurovision interconnection utilized these domestic facilities. Several committees were established within the European Broadcasting Union including groups that considered program planning and the long-range permanent technical aspects of the interconnections.

By 1954 three distinct TV networks existed in Western Europe: (1) the BBC network using the 405 line system; (2) a chain of West German, Danish, Swiss and Italian stations using the 625 line system; and (3) a mixed-chain of French-Belgian stations using the 819 line system and Dutch-Belgian stations using 625 lines. Temporary interconnections between those chains were established. Thus it was possible for Belgium to receive programs from either Holland or France, but it was not possible to have direct relays from the Netherlands to France or vice versa.

A partial solution to the problem of language was achieved by sending commentators to the point of origination. The commentary mixed with the sound of the events was relayed over separate circuits to the receiving countries. Synthesized commentary was also employed. In this instance an announcer in the receiving country made his commentary while observing the picture on a monitor screen.

Operations were coordinated on an international scale from a temporary International Coordination Center at Lille, France. Separate

[9] "Summer Season of European Television Exchanges," *E. B. U. Bulletin*, Vol. V, No. 25, (May-June 1954), pp. 345-357.

technical and program coordination groups monitored the programs passing through Lille on direct telephone lines running to the individual national program and technical centers. A complex diagram prepared which indicated the various circuits required for transmitting each individual program.

These programs attempted to demonstrate how television services interpret local events, and thereby promote international understanding. Programs included: a visit to the Vatican, Queen Elizabeth II receiving units of the Royal Navy, the World Football (soccer) championships in Switzerland, a promenade along the Rhine River, St. Johannes night at Tivoli Gardens (Copenhagen), "The Roving Eye" in London at night, creation of a TV ballet in Brussels, and the illumination of Versailles.

At this time a difficulty arose which sharply influenced Eurovision programming. The artists' and musicians' unions demanded more money for network appearances.[10] No compromise was reached, and all programs using union talent (including the Belgian Ballet, a French variety show and a British revue) were cancelled.

There were a few technical difficulties, but the overall picture quality was good. UNESCO audience measurements were made by a number of organizations including the BBC and RTF, using questionnaires and telephone interviews. Results from Holland indicated that the estimated viewers per set averaged eight.[11] General Dutch reaction was favorable to the relays as a *supplement* to their own national programs.

Christmas Exchanges

Exchanges between countries continued with increasing frequency. Between September 20, 1954, and December 19, 1954, seventeen programs were relayed.[12] These programs originated from France, Germany, Italy, Holland, Switzerland, and the United Kingdom. Due to technical difficulties, the Danish television service had temporarily withdrawn from the relays.

A special series of programs were telecast during Christmas week (December 23, 1954, to January 1, 1955). Programs included: Christmas carols from Kings College, Cambridge; Midnight Mass from Notre

[10] "A Promise of Unity," *Newsweek*, (June 28, 1954), pp. 56-57.
[11] "The European Television Relays: Audience Reaction in the Netherlands," *E.B.U. Bulletin*, Vol. V, No. 28, (November-December 1954), p. 713.
[12] "Secondary Plenary Session of the Program Committee," *E.B.U. Bulletin*, Vol. V, No. 28, (November-December 1954), pp. 761-763.

Dame; a "Rhythm on Ice" show from Switzerland; and a visit to Erasmus House in Brussels. In order to install new permanent equipment, however, the BBC temporarily withdrew its channel link following the Christmas Exchanges.[13] Thus the close of the year found only six of the eight original Eurovision nations linked together.

Several important steps were taken by the European Broadcasting Union in 1954 to establish the new network on a permanent basis. A permanent International Coordination Center was to be built at Brussels.[14] In addition, the EBU Technical Center at Brussels began to prepare a "Code of Operational Practice" for the European television network. Discussions were also held on the problems arising from the impending entry of commercial television organizations into the European network.

Permanent Coordination Center

Since the early exchanges of May, 1954, the function of directing and supervising European television relays had been conducted in the television center provided by the RTF at Lille.[15] On December 21, 1955, a new, permanent Eurovision Coordination Center in the Brussels' Palais de Justice commenced operation. It consists of a Technical Control Center and a Program Control Center. The Technical Control Center has monitoring equipment for picture and sound circuits. A large, colored display illustrates the Eurovision network. The Program Control Center is equipped with modified domestic receivers (instead of monitors) so that the picture reproduced approximates that in the viewers' home. The Brussels International Technical Control Center exercises complete technical control over the network.

During 1955 the permanent link between the BBC and RTF was completed and Great Britain rejoined Eurovision. Austria inaugurated a new television service and also joined the continental network. By the end of 1955 most of Europe was able to participate in program exchanges without disrupting national domestic programs.[16] Highlights of programs broadcast during 1955 included the opening of the Four

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[13] *BBC Handbook*, (London, BBC Publications, 1956), pp. 194-195.

[14] "New International Coordination Center," *E.B.U. Bulletin*, Vol. VII, No. 35, (January-February 1956), p. 109.

[15] "New Brussels 'Eurovision' Coordination Center," *E.B.U. Bulletin*, Vol. VII, No. 36, (March-April 1956), p. 266.

[16] "The European Television Interconnections," *E.B.U. Bulletin*, Vol. VI, No. 34, (November-December 1955), pp. 667-669.

Power Conference and the Conference on the Peaceful Uses of Atomic Energy.[17]

Winter Olympics

The Eurovision telecasts of the 1956 Winter Olympic Games, held at Cortina D'Ampezzo in Italy, represented the most extensive operations undertaken thus far.[18] Some fifty-four telecasts were made during the thirteen days of the Games. Radiotelevisione Italiana was the host organization, and extensive arrangements were made. It is interesting to note that two communist satellites (East Germany and Czechoslovakia) were linked for the first time with the Eurovision network.

Technical equipment included three remote broadcasting vehicles, eleven TV cameras, and fifteen film cameras.[19] The laboratory used for developing film was set up in a villa near the ice stadium. The cold Alpine temperatures required some equipment modification. In order to maintain "zoomar" lenses, for instance, the field cameras were wrapped in electric blankets (which undoubtedly provoked some envy among the frozen camera men).

Programs included the arrival of the Olympic Torch, bobsledding, figure skating, ice hockey, skiing and the closing ceremonies. The relays were divided into three categories: (1) network coverage of individual events, (2) special unilateral programs transmitted for a particular country, and (3) daily film summaries. The picture quality was extremely high. The sound circuits were more troublesome, and several switching errors occurred which provided the listener with commentary in a foreign tongue. Overall coverage of the games was quite extensive and well received.

Another event of interest televised during 1956 was the wedding of Prince Ranier III to Grace Kelly. This provided the first opportunity for a commercial television organization (Tele Monte Carlo) to link with the continental TV network.[20] The "Tour de France," perhaps the most famous of all cycle races, was also telecast to Western Europe

[17] I. Newbiggin-Wattes, "Let's Switch to Europe," *Radio Times*, (London, BBC Publications, September 9, 1955), p. 2.

[18] "Eurovision and the Winter Olympic Games," *E.B.U. Bulletin*, Vol. VII, No. 36, (March-April 1956), p. 267.

[19] "Technical Installations for Sound and Television Broadcasting during 1956 Winter Olympic Games held at Cortina D'Ampezzo," *E.B.U. Bulletin*, Vol. VII, No. 37, (May-June 1956), pp. 335-347.

[20] "The Marriage of Prince Ranier III," *E.B.U. Bulletin*, Vol. VII, No. 36 (May-June 1956), pp. 435-436.

in 1956 by Radiodiffusion Television Francaise.[21] Another event was a Grand Prix de Eurovision Song Competition. This represented the first program arising out of Eurovision itself. Each nation entered a song in the contest, which was won by the Swiss Broadcasting Corporation.[22]

Agreements with Performers

Since 1954 all Eurovision programs using musicians, actors, or variety artists were transmitted without the consent of the performers' union. There were several reasons for this situation. The performers feared there would be a reduction in job opportunities if emphasis in Eurovision was given to artistic, performing programs, in contrast to reportorial coverage of a non-TV event. The unions wanted certain limitations placed on the amount and types of program exchanges. Other problems concerned the question of handling non-union members. An agreement between the International Federation of Performers and the European Broadcasting Union was finally reached, to become effective February 1, 1957, for a period of not less than two years.[23] The most important single clause of the agreement indicates that performers taking part in a live or recorded broadcast which is the subject of a multilateral relay shall be entitled to a supplementary fee as follows: for the relaying organizations of 2 countries 50%, 3 countries 70%, 4 countries 90%, 5 countries 110%, 6 countries 130%, and 7 countries 150% of the basic fee paid for the first performance broadcast by the originating organization to its own audience.

During 1957 a number of important programs were presented. These included telecast of divers off Marseille exploring the Mediterranean floor.[24] This is believed to be the first undersea telecast in Europe.[25] Forty-nine separate programs dealing with NATO Paris Conference were also telecast over the Eurovision network between the 15th and 20th of December.[26] Because of the success of the 1956 Grand Prix Eurovision Song Contest, a similar contest was held on March 3,

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[21]"Broadcasting the Tour de France," *E.B.U. Bulletin*, Vol. VII, No. 39, (September-October 1956), pp. 725-727.

[22]"Grand Prix of the 1956 Eurovision Song Competition," *E.B.U. Bulletin*, Vol. VII, No. 38, (July-August 1956), p. 621.

[23]"The Agreement Concerning International Television Relays," *E.B.U. Bulletin*, Vol. VIII, No. 42, (March-April 1957), pp. 113-118.

[24]"Mediterranean Origination," *Broadcasting-Telecasting*, (July 8, 1957), p. 97.

[25]"Television from Under the Sea," *E.B.U. Bulletin*, Vol. VIII, No. 45, (September-October 1957), pp. 610-614.

[26]"Television Coverage of the NATO Conference in Paris," *E.B.U. Review*, No. 47, Part A—Technical, (January 1958), pp. 22-23.

1957. Ten television services took part in this contest which was won by the Netherlands.[27] Other important telecasts included a series of broadcasts on the occasion of Queen Elizabeth II's visit to Paris,[28] and the funeral of Arturo Toscanini.[29] Finally on December 31, 1957, ten of the European TV Services joined together to present a program entitled "Pictures in the Sky."[30] This was the first time that a program consisting of successive segments prepared by each participating nation was simultaneously broadcast by ten countries.

Brussels World Fair

Perhaps the most important single event covered in 1958 was the Brussels Universal Exhibition.[31] Extensive preparations were made to televise all the important events of the fair, as well as a number of general telecasts depicting the exhibition grounds. These programs included visits to all of the major national pavilions and performances by many visiting artists. Other programs of note to be telecast during the year were: World Football (soccer) Championships held at Stockholm, a third Eurovision Grand Prix Song Competition and a Eurovision Grand Prix of Television Films.[32]

In June 1958 Sweden became the twelfth country to join the Eurovision Network. Eurovision now extends from Sweden to Italy and from Northern Ireland to Austria. Fourteen broadcasting organizations regularly participate in the exchange of programs. The network has developed to the point where programs can be relayed through a country without disturbing its own national network. All of this has been accomplished through the effort of a non-governmental body, the European Broadcasting Union and the various national broadcasting organizations themselves. Although a great number of Eurovision problems have been solved, many more remain.[33]

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[27] "Grand Prix of the 1957 Eurovision Song Contest," *E.B.U. Bulletin*, Vol. VIII, No. 42 (March-April 1957), pp. 383-384.

[28] "Broadcastng the Royal Visit to Paris," *E.B.U. Bulletin*, Vol. VIII, No. 43, (May-June 1957), pp. 383-384.

[29] "Television Outside Broadcasts in Italy," *E.B.U. Bulletin*, Vol. VIII, No. 44, (July-August 1957), pp. 415-421.

[30] "Eurovision—New Years Eve Programs," *E.B.U. Review*, No. 47—Part A Technical, (January 1958), p. 44.

[31] "Broadcasting and the Brussels Universal Exhibition 1958," *E.B.U. Review*, No. 47—Part A Technical, (January 1958), p. 20.

[32] "1958 Eurovision Grand Prix of Television Films," *E.B.U. Review*, Part B—General, (February 1958), p. 60.

[33] "Showplace of the World," *Radio Times*, Vol. 139, No. 1797 (April 18, 1958), p. 10.

Programming

One of the economic facts of video life is that television programs cost a great deal more than comparable radio programs. One means for developing adequate financial support for programming is through the formation of a network. The costs are spread among all participating stations, with the result that more programs can be provided for more people at less cost per individual station. This type of network organization is common in the United States, and in most of the European countries. This method benefits the viewer (at least in theory) by increasing the quantity, quality and scope of programs telecast.

In Europe, however, the problem of financial support for a continental television network is more acute than in the United States. Eurovision is an international television network, made up of many domestic networks. Most of these domestic networks are financed by license fees and permit no advertising. Eurovision is thus denied advertising revenues.

However, by the use of the Eurovision network, it is possible to extend the programming of these domestic networks greatly with more, higher quality, and less expensive programs for the entire continent.

Table I illustrates the number of Eurovision programs originated by each of the participating network organizations during each of the first four year of existance of Eurovision.[34] Table II lists the number of Eurovision programs telecast each year by the various domestic networks.[35]

An examination of these two tables makes it evident that the Eurovision network organizations have taken advantage of their Eurovision affiliation. However, since only 250 hours of programming was produced in fiscal 1958 and most networks carried only a fraction of these programs, it is obvious that Eurovision has been a supplementary service. In distinct contrast to the American philosophy of network operation, national program services have not been widely extended by the Eurovision network.

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[34]"Eurovision Program Statistics," *E.B.U. Review* No. 50—Part B—General (August 1958), pp 12-13.
[35]*Ibid.*

TABLE I

Origination of Eurovision Programs

Number of programs originated during each fiscal year of Eurovision (1)

Broadcasting Organization*	From 6 June 54 To 30 June 55	1 July 55 30 June 56	1 July 56 30 June 57	1 July 57 30 June 58
BBC	9	30	48	30
RTF	16	23	61	41
CLT	—	1	5	1
RMC	—	5	2	—
INR	3	5	6	16
NIR	4	6	1	8
NTS	8	7	15	13
ARD	17	29	37	18
ORF	—	1	8	22
DSR	1	—	10	1
SRT	—	—	—	13
RAI	16	15	11	7
ITA	15	78	23	17
Total No. Programs	89	200	227	187
Duration in Hours	117	227	253	260

*BBC—British Broadcasting Corporation (Great Britain)
ITA—Independent Television Authority (Great Britain)
RTF—Radiodiffusion Television Francaise (France)
CLT—Compagnie Luxembourgeoise de Telediffusion (Luxembourg)
RMC—Radio Monte Carlo (Monaco)
INR—Institut National Belge de Radiodiffusion (Belgium)
NIR—Belgisch National Institut voor Radio Omroep (Belgium)
NTS—Nederlandse Televisie Stechting (Holland)
ARD—Arbeitsegemeinschaft der deffenthich—Rechthchen Rundfunkanstalten der Bundesrepublik Deutschland (Germany)
OFR—Oeslrreichiser Rundfunk Fernsehen (Austria)
DSR—Stratsradiofonien (Denmark)
SRT—Sveriges Radio (Sweden)
SRG—Schweizerische Rundspruch (Switzerland)
ITA—Radiotelevisione Italiana (Italy)

TABLE II

Participation in Eurovision Programs

Number of Eurovision programs telecast during each fiscal year (2)

Broadcasting Organization	From 6 June 54 To 30 June 55	1 July 55 30 June 56	1 July 56 30 June 57	1 July 57 30 June 58
BBC	45	81	86	79
RTF	70	128	131	119
CLT	—	50	89	69
RMC	—	5	53	61
INR	77	117	152	127
NIR	78	142	146	125
NTS	74	116	114	86
ARD	72	118	83	105
ORF	—	78	59	76
DSR	15	6	33	50
SRI	—	—	12	30
SRT	62	137	79	96
RAI	63	124	68	100
ITA	—	—	—	12
Total No. Programs	556	1102	1105	1135
Duration in hours	117	227	253	260

Another major problem Eurovision has always faced is that of program content. In its early period of development programming was largely limited to actuality, sports, and simple variety type shows. Table III shows the distribution of Eurovision programs by type.[36] Some of the constraints to more varied program fare have now been removed. Problems with artists and musicians partially have been resolved through contract negotiation. Technical equipment has improved and adequate production facilities are now available in most of the Eurovision countries.

Many problems still remain to be solved, however. A partial solution to the language difficulty is to link iso-linguistic groups. This

[36] *Ibid.*

procedure evolved from continental European radio networks. Thus the French language television community embraces France, Belgium, Luxembourg, Monaco and the French speaking part of Switzerland. Such an interconnection permits a broader range of program types within a given geographical area. Other similar groups could include the German, Scandinavian and Italian lingual communities. Linking iso-linguistic groups is only a partial solution to the problem, however, since breaking the Eurovision network down into smaller iso-linguistic units obviously detracts from the goal of a true all-European network.

Other techniques such as super-imposing dialogue titles, off-screen narration, instantaneous translation, and lip-synchronization offer other possibilities as methods of overcoming this lingual barrier.[37]

Aside from the language differences, there exists a more serious problem of meaningful communication between groups of people from widely divergent cultures and backgrounds. Programs must be carefully planned if they are to find broad appeal and avoid colloquial expressions, symbols or idioms.

It is apparent that Eurovision programs have supplemented, rather than extend national program services. The variety of programs produced have been limited largely to remote telecasts of sporting events or actuality broadcasts. Although many problems inhibiting broader programming have been solved, many remain. Lack of technical facilities are no longer the major block, but new program formats and formulae must be devised if Eurovision is to mature into a full-fledged network.

Technical Aspects

During the initial phases of Eurovision, viewers were content with a quality of picture which is unacceptable today. The application in 1957 of the image orthicon tube has significantly improved Eurovision's picture quality. In most cases where standards conversion takes place from a system of higher definition to one of lower definition (i.e. 819 to 625 lines), the image orthicon has proven adequate.[38] The image-orthicon converter, however, suffers from several deficiencies which have only recently been overcome. For instance, the image orthicon converter does not readily permit conversion of television standards

[37]Max G. Kosarin, *Journal of the Society of Motion Picture and Television Engineers*, 67:139-140, March, 1958.
[38]Robin Scott, "Vision of Europe," *Viewpoint*, 1:53-4, Winter, 1957-1958.

TABLE III

Distribution of Eurovision Programs by Type from 6 June 1954 to 30 June 1958

Program Type	Number of Programs	Percentage
Sporting Events	456	64.8
Actualities*	85	12.1
Light Programs**	67	9.5
Cultural Programs***	49	7.0
Religious Programs	31	4.4
Folklore Programs	11	1.5
Children Programs	5	0.7
Total	704	100.0

*Actuality programs include items such as remote telecasts of State visits by royalty, parades, etc.
**Light programs include items such as variety and quiz programs, etc.
***Cultural programs include items such as Drama, Serious Music, Ballet, etc.

employing different picture frequencies (i.e. Europe 50 cycles/sec—USA 60 cycles/sec).

Recently a photo-conductance standards converter has been installed in the microwave relay station at Cologne, Germany. This installation permits standards conversion, not only between systems employing different scanning lines (i.e. 819-405 lines), but between systems using different picture frequencies. The new photo-conductance standards converter has been described in the technical literature.[39] This converter appears to be a major break-through and potentially may overcome most of the technical problems associated with standards conversion.

Experiments in color television are now underway throughout many of the Eurovision countries, introducing a whole new group of problems associated with standards conversion of color television.

[39]Hans Bodeker, "The Development of German Standards—Conversion Technique," *E.B.U. Review*, No. 51 Part A—Technical (October 1958), pp 14-17. (Also in German publication *Rundfunktechmsche Mittedungen* No. 5, 1958, pp 220-223).

It is interesting to note that during the first few years of Eurovision's operation more technical failures occurred in sound than in video circuits.[40] The reason for this may result from the fact that sound circuits are leased from the National Postal Authorities, while most of the video circuits are controlled by the EBU technical center. This situation still prevails.

There are a number of technical developments which could be important in the future expansion of Eurovision. Presently, there is considerable activity in the field of television tape recording. A number of devices have been constructed both in this country and abroad.[41] The video tape recorder will be a valuable aid to the present Eurovision network and will ease the problem of time difference between Europe and America should the two continents be connected. Likewise the tape recorder will prove important in any other linkings of Eurovision (such as with the Soviet Union).

Long range television communication has been facilitated through the discovery of the propagation of radio waves by means of tropospheric scatter. A wide band system capable of transmitting television signals by this method of propagation has been tested. It appears technically feasible to link Europe with North America by means of these tropospheric scatter links.[42]

Recent advances achieved in the field of satellites offer another interesting method of linking Europe with North America. Two types of satellites have been proposed. In the first case, a number of passive communication relay satellites are placed in an appropriate orbit. The passive satellite consists of large radar reflecting sphere which circles

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[40]T. H. Bridgewater, "Problems of International Television Broadcasting," *The Journal of the Society of Motion Picture and Television Engineers*, Vol. 67 No. 3 (March 1958) pp 129-133.

[41]P. E. Axon, "The BBC Vision Electronic Recording Apparatus," *E.B.U. Review*, No. 49 Part A Technical (May 1958), pp 2-7.

R. Snyder Ampex's New Video Tape Recorder, *Electronic Industries and Tele-Tech*, Vol. 15, No. 8, August 1956, p 72.

Robert W. Byloff, "*Automatic Control of Video Tape Equipment at NBC, Burbank*," *RCA Review*. Vol. 19 No. 4 (December 1958) pp 642-655.

[42]W. S. Halstead and Victor T. Nexon, "The Application of Wideband Radio—Relay Methods in International Telecommunication Services, Including Transatlantic Television," *Proceedings of the National Electronics Conference*, Vol. IX, pp 945-957.

W. S. Halstead, "The NARCOM plan for Transatlantic Television and Other Wideband Telecommunication Services," *Journal of the Society of Motion Picture and Television Engineers*, Vol. 67 (March 1958) pp 134-138.

our earth in a polar orbit (passing midway between New York and London). A higher powered transmitter located in North America then tracks the satellite sending up a beam of energy, some of which is scattered back down to the receiving station in Europe. In the second case, an active communication relay satellite, there is both a receiver and transmitter located in the satellite, receiving the signal on one frequency band and retransmitting the signal on a different frequency to the ultimate receiving site. Many problems must be overcome before either of these systems is practical; cost alone would be tremendous. It is difficult at this point to determine which satellite system has the greatest potential.

Legal and Administrative Problems

Before Eurovision programs can expand beyond the level of actuality broadcasts, a variety of legal problems associated with copyrights and performance rights must be resolved.[48] It is beyond the scope of this paper to consider this topic in detail, but it should be pointed out that the interests of many parties are involved in addition to the public and the broadcaster. These include authors, composers, choreographers, musicians, and even the manufacturers of sound recording equipment. As Eurovision expands, the problem will become more complex. For example, some arrangements will have to be made for countries who have not signed the International Copyright Covenants in order that they may receive certain programs. Only through continued discussions and compromises, between the parties involved, will a solution be found without extensive litigation.

The overall management of Eurovision is vested in the hands of the European Broadcasting Union. This organization, composed primarily of Western European Broadcasters, such as BBC and RTF, has established a number of committees and an International Television Coordination Center in Brussels.

The technical committee and subcommittees deal with month-to-month arrangements for sound and vision circuits as well as long term technical planning for conversions, standards, tests and establishment of operational network procedures. The program committee has arranged for suitable participation by each of the member countries,

[48]Franklin Dunham "How Can We Make Television a World-Wide Instrument of Communication?" *The Journal of Communication*, (Summer 1956) pp 47-50.

and have planned various special program features for the network. The legal and administrative committees have considered the problems of copyrights, performer's rights and the network's general administrative policy. Technical coordination of the network on a day-to-day basis is vested in the hands of the International Television Coordination Center and the National Technical and Program Control Centers. Problems of overall policy are considered either through one of the established committees or by the General Assembly of the European Broadcasting Union. The herculean task of developing and maintaining an international network service involving so many different national interests and beset by so many difficult problems is being carried on in a most unspectacular manner. There have been few fanfares, no widespread recognition of the contribution of Eurovision and its hard-working broadcaster-members to international goodwill and understanding. Doggedly, each problem is met and overcome. After four years, Eurovision includes twelve nations. It is obvious that Eurovision will expand to all Western European countries as soon as they establish television broadcasting services. Eurovision exchanges between Eastern European countries will also be arranged in increasing number as a result of the expansion of television behind the Iron Curtain. Eurovision should be linked with North Africa in the next few years through Spain, with North America and the European continent joined within the next decade. There are no serious technical obstacles to the achievement of these goals. However, political and economic factors ultimately will determine their feasibility.

Another topic of more than academic interest concerns the possible establishment of a commercial European television network.[44] Commercial TV has proved both an audience and financial success in Great Britain. Both Italy and West Germany have initiated some elements of commercial broadcasting in their national services. Should commercial television make substantial gains in Europe, as a result of economic and/or public pressure, a second commercialized Eurovision network would surely emerge as an alluring possibility to both advertisers and broadcasters. This in turn would have a far-reaching effects on American broadcasters and program producers. It is too soon to discuss the pros and cons of this question but the growth of commercial television in Europe should be closely scrutinized.

[44]Philip Purser, "Europeanism," *Impact* 26 (August 1958) pp 50-52.

BROADCASTING IN PERU

By Marvin Alisky

During the summer of 1958, Professor Alisky lectured on journalism and broadcasting at Lima's two journalism schools, served as a news consultant for Peru's first televison statons, and covered the post-Nixon riot U.S.-Peruvian relations for various U.S. newspapers and magazines. Fluent in Spanish, he received the Ph.D. in Latin American political science and journalism from the University of Texas. Author of three dozen articles and a book on Latin American mass media, Alisky is chairman of the Department of Mass Communications at Arizona State University.

ON July 4, 1958, radio station CV114 of Santiago, Chile, aired a drama which concerned a successful trip to the moon by Americans in a rocket.[1]

High in the Andes, at Cuzco, Peru, a peasant picked up the broadcast. He missed the opening announcement of the drama. Instead he heard news-bulletin dialogue. Quickly the rumor spread in Cuzco that the Yankees had reached the moon!

To confirm or dispel the rumor, one Cuzco resident telephoned the national capital. Lima news sources explained that rocketry progress had not yet advanced to the moon, with or without passengers.

Here was a small Peruvian 1958 echo of Orson Welles' 1938 radio Martian scare. But the incident does not typify the status of Peruvian radio. A majority of listeners hear domestic, not foreign, broadcasts. Nor can one infer from the Cuzco incident that Peruvian radio news looms large among the people.

In many parts of Latin America, radio news has great impact. Where radio receiver distribution grows faster than the literacy rate, this situation especially obtains.[2]

But most of the radio receivers in Peru are found in cities and towns supporting newspapers. Of the republic's ten million population, 40 per cent do not speak Spanish, but rather their own Indian

[1]"Falso viaje a la luna alarmó a cuzqueños," *El Comercio* (Lima daily newspaper), July 10, 1958, p. 3.

[2]See Marvin Alisky, "Mexico's Rural Radio," *Quarterly of Film Radio and Television*, Summer 1954, pp. 405-417; "Radio's Role in Mexico," *Journalism Quarterly*, Winter 1954, pp. 66-72.

tongue: Quechua, Aymará, or one of a dozen jungle dialects.[3] Thus only six out of every ten Peruvians understand the language of broadcasting. All radio programs are in Spanish. In 1955, two Americans at the U. S. Information Service sent out programs taped in Quechua, but currently no native-language programs are aired.

Peru could be ideal for extensive radio listening. Once receiver distribution spreads in the Andes as it has on the coast, the isolation of mountain communities will be reduced.

Culturally, economically, journalistically, politically, and all other ways Lima dominates Peru. The capital city's population has passed the one million mark. Nearby communities swell the greater Lima area total to 1,200,000. Of the forty-eight AM radio stations in the republic, twenty of them are in the Lima area.[4]

Travel across the Andes range means air flights for those who can afford them. Highways are scarce, are found mainly near the coast, and usually run north-south not east-west. Only the railroads span the east-west gaps.

And the gaps can be long. The most erroneous stereotype a North American can have about Peru concerns the republic's size. Accustomed to think of the small island and Central American republics on one hand and huge Brazil, Argentina, and Mexico on the other, North Americans lose perspective in the middle.

To visualize Peru's true size, it is simpler to think of its half-million square miles in this way: twice the size of Texas or equal to Alaska; or equal to the combined areas of California, Arizona, Utah, and Nevada, or the combined areas of Virginia, North and South

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[3]Most Peruvian Indians speak Quechua, language of the ancient Inca empire. Those living near the Bolivian border speak Aymará. The relative handful of Indians in the vast eastern jungle are not even remotely incorporated into the national way of life. See Ministerio de Hacienda y Comercio, Dirección Nacional de Estadística y Censos, *Anuario estadístico del Perú*, 1955 and 1946; Ministerio de Trabajo y Asuntos Indígenas, *Memoria*, 1955.

Nearest approximation to a "jungle network" is the radio contact among stations of the Summer Institute of Linguistics. Primarily the S.L.I. transmitters are for person-to-person radiotelephonic communications, but on occasion two dozen transmitters scattered in the eastern jungle simultaneously tune to S.L.I. Radio Central at Yarinacocha. The headquarters of this institute are at Glendale, California, and at the University of Oklahoma.

[4]Correos y Telecomunicaciones del Perú, Subdirección de Telecomunicaciones, *Radioemisoras*, July 1958, pp. 1-3.

Carolina, Florida, Tennessee, Alabama, Mississippi, and Arkansas. This constitutes a natural challenge for long-range radio.

In terms of transmitters, Peruvian broadcasters have attempted to meet the challenge of widely-spaced communities. There are forty-two shortwave transmitters in the republic, twenty-two of them in Lima,[5] contrasted with the republic's forty-eight standard-frequency or AM transmitters. (In mountainous Peru, only *Radio El Sol* in Lima maintains a frequency modulation station, OBX-4F, at 90.1 mc/s, for classical music lovers.)

However, in terms of radio receivers, standard-frequency sets outnumber those which include shortwave bands. The last accurate count of radio receivers in Peru in 1954 listed a half-million sets in use.[6] The exact total for 1958 and the breakdown between simple-AM and AM-shortwave combination sets centers in appliance dealer estimates and guesses.

Early Peruvian Broadcasting

Broadcasting itself—as well as widespread receiver distribution—came to Peru somewhat later than to many other Latin American countries.

After KDKA in Pittsburgh and WWJ in Detroit opened the age of broadcasting in 1920, some Latin American hams and non-transmitting colleagues introduced radio listening in the Caribbean. By late 1922, radio *aficionados* in Argentina, Chile, Central America, Cuba, Puerto Rico, and Mexico were tuning in the pioneer stations of North and South America.[7]

In Peru, during the 1922-25 period, amateurs with shortwave transmitter-receiver outfits constituted the only radio activity.[8]

In June 1925, six men in Lima—César Coloma, Santiago Acuña, Fernando Carbajal, Luis Tirado, P. Winder, and H. Ford—constituted themselves as the board of directors of the Peruvian Broadcasting

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[5] *Ibid.*

[6] Unesco, *World Communications*, Third Edition (Paris, 1956), pp. 9, 36.

[7] Marvin Alisky, "Early Mexican Broadcasting," *Hispanic American Historical Review*, November 1954, pp. 515-517.

[8] Ing. Jorge Vargas Escalante to Marvin Alisky, interview on July 25, 1958. Vargas Escalante is a pioneer Peruvian broadcaster, with extensive personal files on early Peruvian radio.

Company to provide the republic with its first planned radio programs for a mass audience.[9] Engineer Ralph Ricci built a two-tower antenna patterned after pioneer station 2LO in London.

On the night of June 20, 1925, Station OAX in Lima inaugurated daily broadcasting for Peru. The director of the Academia Nacional de Música, Federico Gerdes, raised his baton; a studio orchestra struck up a march. At 7:30 p.m. the engineer at the control panel lowered the volume of the music, Poet José Gálvez dedicated an elegy to author Ricardo Palma. As the sounds of blended words and music crackled across the night skies, Peruvian dial-twisters for the first time picked up a domestic program.[10]

The President of Peru spoke briefly. A singer did an aria from "Lucia," then announcer Juan Fernández told the small audience that radio receivers were on sale in downtown Lima. The stage was set artistically and commercially for the fledgling audience to grow. The first night sign-off stressed the fact that OAX would return to the air the very next morning.

In 1927 pioneer OAX went out of business just as the government's transmitter, OAX4 or *Radio Nacional,* began operations. This faint link sometimes prompts broadcasters to refer to *Radio Nacional*[11] as Peru's first station, though the connection between OAX and OAX4 was slight.

Ten years later, *Radio Nacional,* the only governmental broadcasting company in Peru, moved into its present building, the most extensive space among all Peruvian stations.

Radio Nacional actually consists of seven transmitters in Lima and four in the provinces. In Lima, it broadcasts at two places on the dial, 850 and 1120 kc., attempting to capture a standard-frequency audience a two spots on the dial with the same program. Each Lima

[9] "Radio Cultura" documents in archives of the Ministerio de Gobierno, Lima.

[10] "Inauguración de la O.A.X.," *La Prensa* (of Lima), June 20, 1925; Jorge Vargas Escalante, *Cuarenta Años de Radio en el Perú* (Lima, 1944), pp. 124-127; see also the Lima daily newspapers *La Crónica* and *El Comercio* for June 20 and 21, 1925.

[11] In Latin America, most radio-tv stations are referred to by a slogan-type name rather than call letters. Notable exceptions: XEW in Mexico City, CMQ in Havana. Although all *latino* stations have call letters under the 1932 Madrid international allocation agreement, most Latin American listeners know only the word label of their favorite stations, such as *Radio Belgrano* in Argentina, *Radio Tupi* in Brazil, *Radio Mil* in Mexico, etc.

program further is duplicated via five Lima shortwave transmitters. At the provincial cities of Tacna in the south near the Chilean border and at Iquitos in the north near the Brazilian Amazon jungle *Radio Nacional* airs regional interest programs over AM stations, each duplicating on a shortwave transmitter.

Remaining stations are all privately-owned commercial outlets. They range in power from 250 to 10,000 watts. Only governmental *Radio Nacional* has a 50,000-watt transmitter.

Several of the more popular stations duplicate their programming on shortwave transmitters.

Audience Ratings

Among the few statistically respectable, consistently reliable audience rating surveys in Peru as those of John Locke, manager of the Lime office of Grant Advertising. The Locke Survey shows *Radio La Crónica* (owned by the daily newspaper *La Crónica*) consistently leading the other Peruvian stations with a 16.0 (a rating calculated by multiplying the percentage of sets in use during a quarter-hour period by the percentage tuned to one station). *Crónica* leads partially due to its soap operas.

Popular music often puts *Radio Central* in second place among the Lima stations with a 12.0 rating, and while several of the Lima stations fail to make even a 1.0 in the ratings, they survive by specializing in sports, folk music, or even rock-and-roll and American dance music. One profitable operation with a rating often under 1.0, *Radio Miraflores*, airs two hours and 45 minutes daily of English-language music and commercials by former California disc jockey Barton Wilson.

American disc jokeys have come and gone, none lasting more than a few weeks except Wilson, now completing his ninth year at *Radio Miraflores*. The station follows its English-language program with one in French.

Programming Novelties

Another station to aim at a foreign-language audience, *Radio Inca*, airs three hours daily of Japanese-language shows, from 9 to 10 a.m., 1:30 to 2:30 p.m., and 9:30 to 10:30 p.m. On Sundays, *Radio Inca* broadcasts a tape recorded summary of news of the week direct from

Tokyo. A majority of the Japanese in Latin America live in Brazil and Peru, being concentrated in the latter republic in Lima.

Radio Sport obviously emphasizes sports news and special-events sports coverage, whereas *Radio Reloj's* chief audience lure is the correct time, the weather report, and a news headline. The frequency of the correct-time announcement obviates any use of music. The clock silences the turntable. Similar stations can be found in Havana and Mexico City, known in the latter city as the *radiodifusora la hora exacta* (exact hour radio station).

Radio Excélsior realized it could capture part of the Lima audience by airing Mexican folk singers. Charro singers of Mexico are popular with many Peruvians, thanks to the influence of Mexican motion pictures in this as well as other Latin American republics.

In predominantly Catholic Peru, *Radio La Crónica* captured an audience for the "Hebrew Hour" ("Hora Hebrea") from among Jewish, liberal Protestant, and philosophy-minded listeners. For example, the July 26, 1958, program in this series dealt with the philosophy of Herzl. Like U.S. television networks, *Crónica* can reach for the lowest common denominator weekdays (with its soap operas), but Sunday afternoon it goes "egghead."

Radio El Sol relies on a variety of programming, ranging from popular music to newscasts, including soap operas, and on-the-spot coverage of major sporting events, especially *fútbol* from the national stadium.

Fútbol does not mean our American football but rather soccer, a major spectator sport throughout Latin America. South Americans include some mention of our baseball World Series in their October newscasts, and cannot understand the U. S. broadcasting industry's ignoring of soccer championships. When Brazil won the world championship *fútbol* matches in Sweden in 1958, every Peruvian radio station carried the headline news.

Air time rate cards have not been changed in recent months. Inflation steadily cheapens Peruvian currency, yet station income does not rise correspondingly. To compete for the available advertising and for the slowly-growing audience, Lima broadcasters seek special-interest programs to capture a ready-made group.

Live Programs

During July 1958, the *Sindicato de Actores del Perú* (Peruvian Actors Guild, a labor union) complained to various broadcasters that recorded dramas would reduce actors' work weeks.

However, I checked with the program directors and station managers of the twelve most popular Lima stations—where the bulk of the soap operas are aired—and found only three series were transcribed.

Peruvian radio actors face a threat to be sure, but not from discs and tape recordings. Their big rivals are Argentine actors. Popular *Radio La Crónica* airs twelve dramatic series. Only two of the daily dramas have all-Peruvian casts. The remaining ten are dominated by Argentine actors.

Fine Arts critics have expressed concern that the abundance of Argentine actors in Peruvian radio drama will discourage dramatic training in Lima.[12]

Like drama, special events in Peru more often are live than tape recorded. Coverage of the immediate aftermath of the riots against visiting U. S. Vice-President Nixon May 7 and 8, 1958, for example, involved live pickups, even though taped coverage would have insured a larger audience at an evening instead of an afternoon hour.

Communist Agitators

Peru's drastic inflation in recent months has meant prices are raising much faster than salaries. As a result, strikes and riots disrupt the civil calm. Red agitators pounce upon every opportunity to exploint genuine, patrotic widespread discontent. The five big Lima dailies are anti-Communistic, as are the major Peruvian magazines. Only the Lima weekly newspapers show sympathy for known Communists. One of the weeklies, *Peru Popular,* is openly Red, displaying the hammer and sickle on its masthead. Its editor, Gustavo Valcárcel, led the rioters against Nixon.

In radio, Reds are absent or seemingly so. This does not mean that Peruvian broadcasters are all pro-United States. In general, Peruvian radio personnel are opposed to the tactics of the Soviet Union, but these broadcasters vary in their support of United States policies.

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[12]Guido Monteverde, "Qué pasa en radio," *Ultima Hora,* July 23, 1958. Monteverde's daily column on radio is widely read.

Unlike U. S. stations, Peruvian outlets do not care to editorialize, leaving that task to the newspapers and magazines. However, special shows backgrounding world events are presented on occasion. In doing a contest analysis of such programs I found a pro-U. S. slant more often than not. In part, this can be traced to the success of the radio section of the U. S. Information Agency in Lima. Voice-of-America scripts and tapes are sent to any station wanting them and the number slowly but steadily increases.

Fair or Unfair Competition

All earlier broadcasting regulations were codified and updated in 1957 as the *Reglamento General de Telecomunicaciones*.[13] Government officials in 1957 knew that television was less one year away, that twenty radio stations in Lima made it a highly competitive market, and that certain broadcasters were demanding governmental assurance that the broadcasting industry in the capital city would not saturate to the point of common collapse of the weaker stations.

Nevertheless, such questions were ignored in the 1957 codification of Peruvian laws and regulations pertaining to radio. In 1958 the question arose again.

On May 17, 1958, a federal decree from the Ministry of Government's telecommunications bureau announced a one-year freeze on new radio stations in the Lima area on the standard (550 to 1600 kc.) frequency band.[14]

Newspaper editorial criticism was as adverse as that of the *Asociación Nacional de Radioemisoras* (National Association of Radio Stations) and the *Federación Peruana de Radio* (Peruvian Radio Federation) was favorable.

One major Peruvian daily newspaper criticized the decree,[15] whereas the two national broadcasting groups of Peru praised the freeze order.[16]

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[13]Ministerio de Gobierno y Policía. Correos y Telecomunicaciones. Subdirección de Telecomunicaciones, *Reglamento de Telecomunicaciones* (Lima: Editorial Peruanidad, 1957), 46 pp.

[14]"No autorizan nuevas estaciones," *Radiomania Television* (Havana), June 1958, p. 4; "La suspensión de la licencias," *La Prensa* (Lima), May 23, 1958; editorial on monopoly in *Ultima Hora*, May 26, 1958.

[15]"Un decreto absurdo," *La Prensa*, May 22, 1958.

[16]"Dueños de la radioemisoras aprueban decreto limitatorio," *La Prensa*, May 24, 1958.

The newspapers considered the move governmental interference in private business enterprise. The Lima broadcasters, anxious lest their market become oversaturated with stations, publicly breathed a sight of relief.

The only new station currently planning to take to the air is a frequency modulation outlet. It will be Peru's second FM station.

Television

Television became part of the Peruvian broadcasting industry in 1958, with educational video preceding commercial television.

On January 17, 1958, UNESCO launched a non-commercial television station atop the Ministry of Education building, Lima's only skyscraper. The 100-watt transmitter utilizes channel seven. OAD-TV, better known as *Canal Siete*, broadcasts twelve hours per week of educational programming.

Monday evenings a course in home repair considers everything from broken lamps to stopped water pipes. Wednesday evenings a home economic teacher demonstrates cooking, sewing, grooming, and clothing design. Friday shows include courses in mathematics. Saturday nights are reserved for music, folklore, and drama. The station is off the air Tuesdays, Thursdays, and Sundays. However, the programming week soon may be extended.

During the June-September 1958 period, officials of *Radio America* completed spacious television studios. Those of us serving as consultants were told that Channel Four would be officially inaugurated on July 28, Peruvian Independence Day. However, work stoppages kept delaying the target date for daily programming. Experimental telecasts in September and October encouraged the sale of tv receivers. Lima appliance dealers estimated in early November that by late November, when Channel Four was in daily service, video sets in use in the area would total 2500.[17]

Summary

It is difficult for North Americans to realize that Picturesque Peru, Stereotype Supreme, is more than a cross between a travel folder and

[17]Henry Lee to Marvin Alisky, October 14, 1958; estimates by Antonio Umbert, Humberto Carrasco, Westinghouse officials, and various Lima appliance dealers, November 4, 1958.

a political handbill. Still basically an agricultural and mining nation, Peru has a growing industrial complex, one facet of which is broadcasting.

Television is too young to be more than an amusement of the wealthy Lima suburbanites. Radio centers in urban areas of the coast and principal cities of the Andes. The vast eastern jungle contains relatively few people, who are not incorporated into the national way of life.

Although four million Peruvians speak Indian tongues, Peruvian radio remains a Spanish-language medium. Whether or not the republic's broadcasters will yet bridge the linguistic and mountainous-terrain gaps remains a question.

Music and dramatic series are programming mainstays. Yet in a nation only fifty per cent literate, the marked need for increased informational and news-type programs poses a challenge to Peruvian broadcasters.

THE MOTION PICTURE CURRICULUM: A SYMPOSIUM

The film program in the American university stems from a wholly different origin than radio and television. Motion pictures generally were first part of university services, usually audio-visual education, before developing into an academic "discipline." Yet, today, 55 institutions offer courses in film; and the growing dependency of the television industry upon films establishes a vital link between the motion picture area and radio-tv offerings, irrespective of any departmental allegiances.

Following the practice of the JOURNAL OF BROADCASTING *to publish selected samplings from major professional meetings, this issue features two of four papers presented at the 1958 Speech Association of America Convention in a symposium on "Film and Television," sponsored by the Radio-TV-Film Interest Group of the SAA, highlighting the question of where and how film may be incorporated into the university curriculum. Participants included John Mercer, Southern Illinois University; A. Nicholas Vardac, Michigan State University; Jack Ellis, Northwestern University, and Robert E. Summers, University of Southern California. Space did not permit publication of all four papers in the* JOURNAL, *so only two are presented here, those of Professors Mercer and Vardac—the others are scheduled to appear in forthcoming issues of* THE SPEECH TEACHER.

The two papers chosen for publication exemplify two distinct points of view: that of the television production center of a university, and that of a teaching department, where the concern is more upon content than technique. Each makes a unique contribution, and poses individual problems requiring careful consideration and measured judgment. While the problems may not now concern many schools in the nation, the broad question of the place of film in the curriculum is of widespread importance, if not today then in the very near future.

Some Problems of Filming in the University Television Production Center

By John Mercer*

BEFORE listing some of the problems of filming in the university television production center, it is helpful to point out some of the values of film in educational television.

There are at least ten ways in which film can be superior to live presentation on television. They are not mutually exclusive, and film may be better for more than one reason.

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First, with film, time can be condensed in a way not possible in live television. A procedure which might take an hour to televise live can often be condensed into a much shorter time by using film, with no loss of educational value. Surgical operations offer good examples. Showing a few stitches at the beginning of closing an incision and a few at the end would probably serve the educational purpose involved. On live television, time for the entire stitching operation would have to be allowed for.

Second, film can be used effectively where part of an action covering a certain amount of space is needless and should be eliminated. If one wanted to show a person walking from his hotel to the YMCA, on live television, it would be necessary to show the whole thing. With film, it can be shown only partially, but acceptably, in two or three quick shots. In practice, condensation of time and of space usually occur together.

Third, film is of value when it is necessary to go beyond the confines of the television studio. It's much easier to carry an eight-pound camera into a factory than to move an eight-ton machine from the factory to the studio. This can be accomplished by means of live remotes, of course, but while remotes are becoming more practical with the new portable equipment, to arrange for enough remote cameras to present the succinctness of edited film would be rather expensive.

Fourth, film can be used when performers can not be available for a live telecast. Depending upon what the performer is to do, film may be better than kinescope recordings or magnetic video recordings.

Fifth, film is of great value when programs are to be redistributed. Here again, kinescope recordings or magnetic video recordings may serve the purpose.

Sixth, film is ideal for use where retakes can eliminate mistakes and record alternative presentations. Everyone is familiar with the way film has come to dominate as a method of presenting television commercials, due to a great extent to the fact that mistakes can be eliminated. Educators are not immune to "blooperitis," and it is conceivable that a teacher might go to pieces in a live situation but do an outstanding job in a film.

Seventh, film can be used to cover costume changes and alterations in make-up which may be needed during a live program. Sometimes this is tied in quite effectively with transitions.

Eighth, film must nearly always be used to get a documentary effect. The word "documentary" has been misused a great deal, but it can be shown that a documentary film is primarily an incentive- or persuasion-type film using actual persons, in actual locations, and in their actual life pursuits. Documentary film usually has little plot but a strong theme. It is usually biased and propagandistic. It comes in several styles, depending on the amount and kind of direction used. Occasionally trained actors are used, but generally they are avoided. Studio set-ups are avoided as much as possible. By this definition, a university television unit wishing to produce documentary programs would have to use film. About the only live television which has approached the documentary effect has been *Wide Wide World*.

Ninth, film must be used when certain kinds of special effects are needed, such as slow motion, fast motion, animation (which is a special kind of fast motion), and effects which can be achieved only by special printing and laboratory processes. Of course the day may come when all this can be accomplished electronically. Special effects on live television have been steadily improved.

Tenth, film sometimes is simply more practical than live presentation. It is true, for example, that for a live program a television camera can be attached to a microscope in order to show a magnified image of microscopic life. There would probably be several reasons for *not* doing this, however, one would be that it would tie up a camera during the program, whereas the use of a film clip would prevent this.

But now for the problems. One is that the station director may not be fully aware of the value of film in his operation. This may be the result of his training or philosophy, but it seems that one of the qualifications of a good station director is that he knows how to use film effectively in his programming.

A second problem is that equipment and personnel may not be available for film production. An educational station needs at least two experienced film production persons, a couple of wild cameras, an Auricon outfit, a synchronous sound recorder, some lights, and an editing room. It helps greatly if film processing facilities are available on campus.

A variation of the problem of equipment and personnel arises in a situation in which the station tries to have its film work done by a

separate campus film service. This just doesn't work well. The station director needs his own film operation because he can't use film to best advantage if he has to make use of men from a separate film unit only when they are available. On the other hand, there are two activities which the station director would probably be happy *not* to be responsible for. They are film processing and sound *rerecording*. The station must have sound recording equipment, but the problems involved in magnetic and optical rerecording call for expensive equipment and a trained recordist. It is better that these two services be located in the campus-wide film unit, because this unit usually produces more different kinds of film than the television service. Incidentally, duplication of processing and rerecording facilities at a university makes no sense whatever. The more processing and rerecording a laboratory can do, the more efficient it becomes and the cheaper the cost.

The following question may arise as a problem: Should the television production unit have the responsibility for making non-television films for the university? It depends on the university. Ideally, every university should have gotten into film production long ago. Many films need to be made which take a long time to produce, and while they may have some initial use on broadcast television, they would find their greatest use in classrooms. The two types of films *could* be made under one administrative unit—the problem would be to conduct the two functions in such a way that both the needs of the television station and the needs of the campus are met. Many station directors probably wouldn't want the added responsibility of producing non-television films.

Finally, there is that recurring controversy—the use of students. Students create a major problem for the university broadcasting situation. Students do peculiar things at the wrong times. They forget to set their alarm clocks, they get sick, they fall in and out of love, they get married, they have fights, and perhaps most unfortunate of all, the best ones finish school and leave. Now anything which is broadcast from an institution represents that institution, and it had better be the best the broadcasting service can produce. With students, the best is extremely unlikely. So when students are used, in broadcast work, it should be in a carefully supervised workshop course to which only the best advanced students are admitted. Radio and television workshop courses can be worked out better than film workshops in one respect, and that is that they can be scheduled on a regular basis. Film operations, on the

other hand, are by their nature irregularly timed, and it is difficult to use students because of their fixed class schedules. This is another reason for having some experienced, full time, film men on the staff of the television unit.

Thus the major problems which a university television unit may face in terms of film production are: first, making a strong attempt to use film to greatest advantage in programming; second, obtaining enough equipment and personnel to do the job; third, establishing a satisfactory relationship with the campus-wide film unit; and fourth, using well-qualified students successfully.

The University Curriculum in Motion Pictures

By A. Nicholas Vardac*

NOT so long ago Alfred North Whitehead, speaking to an audience at Harvard, concluded that, "So far as the mere imparting of information is concerned, no university has had any justification for existence since the populariaztion of printing in the Fifteenth Century." What, then, *is* the justification of a university? More specifically, how does a motion picture curriculum make a contribution to such a university? What is a proper objective in such a curriculum? Professional training? Liberal Education? Must a choice be made between the intellectual vacuum of the technical skills program and the cogitative learning experience of a content curriculum? These are some of the questions which have arisen to plague the academic motion picture faculty of this country. This is the Twentieth-Century conflict between the undergraduate who seeks from his collegiate studies only that information which he must have in order to get himself a job and, on the other hand, that faculty which still knows that such an approach and such a curriculum would sell the student short and debase the institution.

The Vice-president of Inland Steel addressed the students of the Harvard Business School in the spring of 1957 with these words: "I never hire a college man for what he *knows*, but for his demonstrated ability to *learn*." Few students, however, and, regretfully, as few tuition-paying parents of students, are always able to accept a college education

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as a process of liberal intellectual development, the recent egghead controversy notwithstanding. For this very reason, the further development of the motion picture curriculum in those universities and with those faculties dedicated to the philosophy that higher education means development of the mind and not the hands, depends upon some acceptable resolution of the conflict between skills and content.

At the risk of repetition, it might be suggested that this controversy follows an old line used in times past against the undergraduate curriculum in theater—that it is professionally oriented toward production, that it must include courses in skills and techniques, that this is hand not mind training and that it therefore presents a debasement of the content objectives of the traditional academic view of higher learing. This line of reasoning, dormant since theater programs have demonstrated their genuine contribution to the principles of the liberal arts philosophy is, nevertheless, available in connection with newer curricula in the motion picture. That it should now be reincarnated for use in regard to the motion picture is unfortunate from many points of view. And yet, we are not altogether blameless, for much of the inspiration of both graduate and undergraduate curricula in film stem from two sources, viz., the philosophy of Hollywood and, more recently, the philosophy of the in-service university film production unit located in the campus audio-visual center.

To be sure, the University of Southern California program has moved a great way from the original plan of William DeMille and 'montage' expert Slavko Vorkapich. This does not, however, mean that the Hollywood orientation has passed from the university campus. Neither does it imply that the Hollywood orientation is bad. Wherever Hollywood has failed to examine life honestly, this inspiration fails its followers. With its complete devotion to story, any deviation into romantic excess has called upon technical virtuosity in the control of the medium to secure acceptability for material essentially romantic and false. The more improbable the script, the more flawless must be the production. This inspiration lies shackled to the techniques and the skills. Based upon artificiality in content, its followers have been preoccupied with the development of those skills and techniques necessary to render this falseness palatable. It relies entirely upon 'the nuts and the bolts' and can create this kind of a curriculum. Fortunately, under the impact of television, the Hollywood face is changing and with the change, the possibility of a new inspiration arises.

In the last couple of decades the campus audio-visual center has had a phenomenal growth. Sometimes starting as a photographic center, later moving into booking and projection of films, it soon became a depository, a film library. Then as equipment gradually accumulated, a producer-writer-director has been added and the audio-visual center has found itself in the film production business. Subsequently, the presence of production equipment in the center has often led to the introduction of study in film production as a part of the mission of the campus audio-visual service.

At opposite pole from the Hollywood inspired programs, the audio-visual inspiration is nevertheless fraught with the same perils. This arises from the special nature of the problems of the typical a-v center film producer. This man is faced with the daily filming of instructional or informational material, oftentimes not lending itself to the medium, with limited productional facilities, with few trained specialists, often with scarcely the authority to curb or control the requesting professor or the chief of the requesting unit, and always with limited funds. Consequently the audio-visual film producer is usually oriented towards the most efficient organization and administration of a limited production unit working with few funds and limited equipment to solve problems which often possess no cinematic attribute. Once again, we are back to nuts and bolts. The contribution of this kind of study to an intellectually liberating program of higher learning is assailable.

Motion picture curricula which derive their philosophy from the two preceding sources rarely deny the need for a number of heavy skills courses. As they grow more 'skillsy,' they seek, by way of alleviating the evil, to delay this kind of study at late in the student's program as possible. Such a compromise is doomed from the start, for these programs have, in fact, nowhere to go without early mastery of the skills. Where this has become apparent the effort has been made to provide the counterbalance of an appropriate number of content courses. Thus there has been no denial of the skills philosophy, but simply an effort to compensate for its watering down effect.

More recently, study in the motion picture has appeared as curricula in the communication arts. Here the basic impasse between the needs of liberal education and professional training on the undergraduate level has not altogether disappeared. But something new has been added. The communication arts philosophy provides a new obligation. Here

there is no inspiration to be derived from Hollywood, nor from the need to organize and schedule the use of limited equipment in the solution of noncinematic problems in the least expensive way.

The charge has sometimes been made that the professional 'communicator' is the professional manipulator, the tool if not the leading minister of a manipulated society, where the rationality of man is not recognized and truth triumphs only by accident. Whether this charge is fair, proper or defensible is not our present concern. It is, however, a useful charge, for whether true or false, it reveals the constant pressure under which the professional communicator must always work, the pressure to examine the facts and to take a position. Ideas and values cannot be communicated via film without direct reference to the imagic quality of the actual events themselves. Communication derives its lifeblood from a careful and a penetrating examination of the facts of life as they take place day after day in all aspects of this terrestrial experience, whether human, animal, vegetable, mineral or atmospheric. Conflicts implicit in this material are the truths around which cinematic structures can be built. Thus life itself becomes the organizing principle in cinema, and the audio-visual imagery the means by which this experience is communicated. Study of the experience of life from the viewpoint of the artist-communicator in film becomes the basis upon which a content curriculum in the motion picture can be built.

This most recent attempt to relate curriculum in the motion picture to the discipline held by faculties in communication does not mean that this rationale is their exclusive inspiration. It is, in fact, quite obvious that such philosophy has broader application. Some of the existing programs in film are offered in Colleges or Schools of Communication Arts, others in Colleges of Arts and Sciences, in Departments of Television-Radio-Film, Departments of Fine Arts, or of Theatre Arts. It would be extremely difficult to identify any of these many programs with a single, all-encompassing inspiration. As each program has evolved and is continuing to evolve, various influences have affected its growth, each in its own turn. The preceding analysis has value, then, only as it throws light upon abuses and dangers in curriculum planning, and only as it isolates the issues and permits us to see positive values more clearly.

As we turn, now, to the construction of a possible curriculum, it might be useful to set down several general principles applicable in gen-

eral to curriculum planning or stemming from the preceding discussion.

(1) The determination of appropriate goals. (2) The determination of those branches of study considered necessary to the achievement of these goals. (3) The integration of the selected branches of study into a unified program leading to the realization of these goals and providing continuity and follow-thru. (4) The elimination of interest in the study of isolated bits of skills and techniques as an end in themselves. (5) The insistence upon continuous intellectual involvement in the process of study as an organic whole and (6) The systematic study of the relativity of all elements in the human exeprience which the motion picture has the unique ability to synthesize.

To begin with, our goal is the development of minds that will eventually provide leadership throughout the field of film-making. It is not the development of hands skilled in the execution of the one important task. We are interested in the development of the film-maker as creative communicator, a man with both a keen awareness of the values and the facts in the life which surrounds him and a knowledge of the creative elements of his medium, whether he be artist, critic or producer. This definition of professionalism locks liberal education into any program which seeks to provide professional training in the motion picture. Artist, critic or producer, any professional communicator will succeed only as he understands the needs of his audience. His success as a leader in film-making can be measured by the frequency with which he brings the members of an audience to face the values which surround them in their known experience of life as well as the intensity with which his work moves them to a more penetrating analysis and understanding of this experience. In this vocabulary technical virtuosity bows out in favor of a knowledge and understanding of life plus that knowledge of the special ability of the medium to interpret its experience. Liberal education and professional training are not mutually exclusive goals.

With our ultimate objective the development of creative communicators in film, whether artists, critics or producers, we next face the determination of the branches of study which should be made available to the student in the achievement of this goal. He must, of course, have the opportunity to learn as much as he can from the achievements of his predecessors. If this suggests a chronology of technical accomplishment, it will have small value in the objectives of this program. *Motion Picture History* is as much a study of the experience of the times as it

is a study of artistic techniques; of audience "felt needs" as much as of artistic method. We must view the art of the film as that particular use made of the medium to provide a revelation of the event more penetrating than the event itself. The study and evaluation of content and of "felt needs" is as necessary as the study of artistic technique. One has no value without the other. How evaluate the work of the Russian director Eisenstein without knowledge of the historical events which he sought to interpret in POTEMKIN or in THE TEN DAYS THAT SHOOK THE WORLD. How appreciate Elia Kazan's artistic method in WATERFRONT without knowing something of the material and of the meaning of the material which he sought to analyze for contemporary consumption. Film, dependent upon a mass audience, cannot overlook the life of the people, their thoughts, dreams, conscious and subconscious aspirations. Probably more than any other medium of communication, it must remain close to the life of the times. It needs the large paying audience. It needs all of the people all of the time. To be of any use to the professional film-maker or communicator, the study of motion picture history must be as much a study of human growth as a study of artistic method. And yet the two are indissolubly linked.

As we undertake to establish the relationship between artistic method and content in this historical way, discovering how content has controlled the artistic and the technical use of the medium, we would also be interested in a fairly abstract examination of the *principle of graphic and auditory communication.* Here we would seek a complete view of the potential of the medium to communicate information and ideas and to arouse the emotion necessary for a full and sympathetic acceptance of these ideas. Here is the study of image finding, making and using. This is not a course in camera. The use of the camera would be required and students would be properly trained in its operation and use in the laboratory or on the studio floor as needed. Analogically, the study of creative writing may require the completion of a short story, but it is not obligated to provide instruction in touch-typing. The ability to communicate artistically with either instrument, camera or typewriter, derives from a knowledge of the material and not from the knowledge of the instrument. This is not to deprecate the great contribution arising from a truly artistic use of the camera. But it must not, at the same time, be overlooked that such artistry at the camera depends basically upon a knowledge of the material being analyzed by the camera for subsequent synthesis in the cutting room.

This preliminary study of principles would be followed by the study of *production design. Production design* becomes a study of the life we know. To discover (1) if experiences exist which can be more fully revealed for an audience by means of cinema, and (2) the structural design by means of which such experiences can be appropriately interpreted. Here we seek to draft cinematic conceptions in production form. Here we examine the conflicts available in the life of our time whether animal, vegetable or mineral to discover how these can be structured, designed for production in this most complex and capitalistic art form. This is less a course in film-scripting than in the overall structural-design concept. We may be concerned with character in action and with dialogue as revelation of a subjective experience. But we also view dialogue as sound effect and the sound effects of natural phenomena as their proper dialogue. We find, for example that all action, all gesture, all motion and sound imagery can be seen as the result of some subjective experience and that the "right" image can reveal this inner value or will. Thus we seek to discover and reveal this will and its effects upon related experience or will and to present these conflicts through imagery which permits us later to synthesize this experience in its most meaningful way. Some have called this the study of cinematography. It is more than that . . . it is the study of life itself and its revelation through the auditory and the graphic image in motion, singly and in unending combination. Naturally we photograph and edit the structures we have designed in this course.

In the study of *Film Acting* and *Film Directing* we see again how the special obligation of the communications springboard seizes upon the special capacity of the camera and the editing table to discover, analyze, interpret and synthesize the real-life experience with the growing popularity of neo-realism in film production the philosophy of naturalism seems pretty basic in the arts of film acting and directing. The implications of this in terms of teaching method are obvious.

We can now begin to see how the various branches of film study can be integrated in production to provide further organity for the program as a whole. In *Directing* and in *Acting* the student has the opportunity to realize the productions designed in *Production Design*. Cameras are manned by students in *Auditory-Graphic Principles* and *Production Design* students serve as department heads. And as the various branches of study are brought into such a complete and composite artistic experience, the basic dependance upon knowledge of material rather than upon

knowledge of the instrument remains with the student. Moreover, this common productional experience furthers our insistance throughout the curriculum, upon a continuous intellectual involvement with the process of study as an organic whole, and our total rejection of study of isolated bits of skills and techniques as ends in themselves.

The position projected here is a simplified one. To return to Professor Whitehead, "The justification for a university is that it preserves the connection between knowledge and life, by uniting the young and the old in the imaginative consideration of learning." Thus the examination of life and the human experience can and must be brought to bear upon the artistic technology of film-making. Curriculum solutions are rarely simple. It is, in fact, impossible to set up courses here which would be universally applicable. Hence, areas for study have been suggested rather than specific courses which, in the final analysis, would depend upon institutional requirements. In such a complex art form as the motion picture, much equipment is involved and a great many skills are necessary, a great many skills which ought not be considered as an end in themselves. We must, in fact, be prepared to accept technically unskillful student productions when these reveal a genuinely creative interpretation of life. In fact, such should be encouraged. In postwar Italy when technical poverty was no crime, unskillful, often inadequate camera and lighting served only to enhance the artistic value of the then new Italian neo-realistic pictures.

Does this explain the conceptual maturity of som many film imports? As Alexander Pope once put it: "The proper study of man is man himself." This, then, may now serve us again, providing the key to some of our curriculum problems, enabling us to work toward the development of a university program of professional training in the motion picture which is not only complete and organic, but which is also, and of itself, an instrument of liberalizing education.

THE LOCAL TELEVISION DIRECTOR

PART II OF A CONTINUING STUDY

By Herbert Seltz

Leveling-off of construction of new TV stations and transfer from live to film operations at both network and local station levels has occasioned considerable concern on the part of students and teachers of broadcasting. The question of the practical value of university broadcasting instruction can be answered best by studying station practice, and the market for the university-trained product.

This was the purpose of Herbert Seltz in this article, up-dating similar research reported in the JOURNAL *more than a year ago. Mr. Seltz is Associate Program Supervisor, Radio and Television Service, at the University of Indiana.*

IT is unfortunate that the aims and practices of a university broadcasting training program often differ from those of the broadcast-industry. The university strives to develop students who will not easily, or without question, sacrifice or compromise their standards. The industry, which absorbs many of these students, is frequently forced by its expedient methods of operation to suppress or rechannel the abilities of many of its university-trained personnel.

In no phase of broadcasting is this more apparent than in the creative area of television production-direction. The university-trained director often discovers that appreciable qualitative differences exist, particularly in the program content and operations areas, between the university and the local station. Since a young and inexperienced director will invariably find his first professional assignment at the local level, it should be advantageous for both instructor and student to examine certain aspects of local television.

With this in mind and with particular emphasis on the television director, the author presents the results of a continuing study designed to established his working profile at the local level.[1] The network director is not included in the study thus far because his position would seldom, if ever, be available to an inexperienced college graduate looking for his first assignment.

The motion picture director and his theater counterpart offer us a strong impression of what a director is and what his responsibilities

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[1]"Background and Training of Television Directors Employed at Small Local Stations," *The Journal of Broadcasting*, 1:168-72, Spring, 1957.

consist of. Although there are many definitions, he is thought of primarily as a creative individual working in close cooperation with producers, writers, designers, etc. His exact function varies from assignment to assignment; however, it is generally assumed that, among other things, he will develop and expose a continuity of action. It matters little if this action is seen on a stage, a wide screen, or a TV tube. During the planning, rehearsing, and performance, the director plays his vital and time-honored role.

This concept of the director is more applicable to the theater and film than to television. While the whole of the directing profession spans a number of levels, the commercial television director functions basically at only two such levels. These, which are broad and include gradations of their own, can be simply defined as network and local.

While a network director might be involved with drama, music, or some other entertainment form, the local director is possibly concerned with the airing of several films, slides, ET's, etc., during that brief period of time which separates network offerings. Of course, the local director's duties far exceed the coordination of station breaks. He directs the live shows that his station originates. However, an observation of television during this decade will show that the amount of local live programming is diminishing. Increased network service combined with locally originated film offerings accounts for the largest part of the broadcast day.

Since this study is not directly or primarily concerned with local live programming, the preceding is not intended to be a definitive representation of programming as it currently exists. There have been, are, and always will be those local stations that maintain an active schedule of live originations. Generally, these stations are located in larger cities. However, there are exceptions in smaller markets.

The study concentrated upon the local director in the Midwest. The states surveyed were Ohio, West Virginia, Indiana, Michigan, Kentucky, Illinois, Wisconsin, Minnesota, Missouri, and Iowa. It was felt that these states would yield a desired cross-section. Many sizes of markets are represented in the survey. Also included are several network owned and operated stations as well as other stations which have a reputation for aggressive and active local programming. While there are some new stations in this area, the majority are well estab-

lished. A high percentage of the respondents were among the original pre-freeze stations.

Turning to the directors employed at the local stations, several questions were deemed pertinent. How many are there, where do they come from, what are their working conditions, and salaries, etc.? What can the university-trained TV director expect to encounter as he approaches his first assignment in the industry?

Findings

Of the 117 stations investigated, replies were received from 101. This was considered to be a strong indication of the stations' interest in the study. In each case, the questionnaires were sent to the program director.

The findings disclosed that there were 337 full-time directors employed at the 101 stations. Over half of the respondents, fifty-nine stations, reported that they employed part-time directors in addition to their full-time staff. In their non-directing hours, the part-time directors served in such diverse capacities as talent, sales, management, and engineering. Several stations indicated that they did not employ anyone as a full-time director. At these stations, directing was an assignment, as were "props," camera, floor directing, film, etc. A production personnel pool rotated through these and other similar functions on a schedule. Only thirty-seven of the 101 respondents used directors during the time their station was taking network service. The majority of the stations assigned this phase of their operation to technical personnel. Directors did their own video switching at forty-three of the stations. Even though this is less than half of the respondents, it is a positive indication of the importance of this combined function.

Since many females are enrolled in university television production courses, it was particularly interesting to note the attitude of the program directors towards the employment of women as TV directors. At the time of the questionnaire, only twelve stations reported having women directors. Twenty-eight had previously employed women, and fifty-six indicated that they would consider hiring a woman as a TV director. On the other hand, thirty program directors were strongly opposed to the idea of placing a woman on their directing staff.

The issue of combination producer-directors, as opposed to separate producers and directors, has always raised an interesting question for local television. Only a small group, seventeen stations, reported that they maintained separate staffs of producers and directors. The remainder indicated that their directors were also responsible for producing the programs. Even the seventeen stations that made a distinction between the two functions reported that this separation of responsibilities applied only to certain (obviously the more elaborate and demanding) programs.

Twenty-four stations divided their directors into categories, such as junior-senior and standby-live, for the purposes of salary distribution and show assignment. The remaining stations did not use grouping for any purpose. They determined directing assignment and salary on an individual basis.

The questionnaire was designed to find out what the average director's weekly salary was at each station. In order to accomplish this without probing into what some might consider a delicate area, six arbitrary weekly salary groupings were indicated. The six were $50-$75; $75-$100; $100-$125; $125-$150; $150-$200; and $200-plus. The program director was to indicate into which grouping his directing staff, taken as a whole, would fall. The results were as follows: $50-$75 (five stations); $75-$100 (forty stations); $100-$125 (thirty-two stations); $125-$150 (fourteen stations); $150-$200 (eight stations); and $200-plus (no stations). These figures apply only to a basic forty-hour week, and do not include any overtime or extra fees.

Closely allied with wages are matters of union affiliation, payment of overtime, and length of work week. Eighty-nine stations reported that their TV directors had no union affiliation. The twelve stations that had unionized directors broke down in this way: RTDG (6), NABET (3), AFTRA (1), IBEW (1), and Newspaper Guild (1).

In reference to payment of overtime, only eighteen stations indicated that they did not pay an overtime rate and that they scheduled their directors on split shifts (a working spread in excess of nine hours during any working day.) Fifty-one stations stated that they scheduled directors on a five-day week.

Of special interest to teachers of broadcasting subjects should be the questions in the areas of frequency of job vacancy and experience

requirements. Seventy-five respondents indicated that no more than one new director joined their staff each year. Nineteen stations placed their annual new director requirement at two or less. Four stations hired three or less, and only two stations reported hiring in excess of three new directors each year.

Seventy-five stations recruited their new directors from inside their own operation. In most of these cases, the position held immediately prior to becoming a director was that of floor director. Twenty-six stations that did not necessarily promote from within their own operation looked elsewhere for directional talent. In some cases these same stations stated that it was to their advantage to bring in all or some of their new directors from outside.

Thirty-five program directors indicated that they would hire a director without any previous professional experience, while thirteen stated that they would not do this under any circumstances. There was considerable indecision on the part of the remaining stations concerning this issue. The majority of the fifty-three undecided stations would hire an inexperienced new director "depending on the situation," and providing the applicant was the "right person" for the job.

Summary

A cursory view of the preceding might leave the impression that the local station offers its television directors little more than long hours and low pay. While this is not necessarily the case, this brief profile of the local director should encourage students and instructors to pay close attention to developments in the broadcasting industry and to evaluate the situation realistically. In addition to periodic operational changes, the observer should be aware of new technology, such as automation, which would have a pronounced effect upon the industry as a whole and the TV director in particular.

At many stations, especially those that have decreased their local live programming, the part-time director is in demand. While the student will naturally choose an area of specialization, he would be ill-advised to exclude training in other aspects of the industry.

Many stations that once insisted on having a director on duty at all times, are now assigning engineering personnel to all non-live

operations. The combination director-video switcher, especially, but not exclusively, is a standard operational practice at the smaller stations.

Women are employed as TV directors in some stations; however, they must expect to encounter more difficulty than a man of equal ability when they are job hunting. Program directors, generally opposed to hiring women, are more concerned with personnel relationships between the director and the invariably all-male crew, than with the ability of the woman to direct.

At the local station, the new director can expect assignments and salary to be commensurate with his ability. The group system, or other forms of categorizing directors, is not common at smaller stations. Since the local station is essentially a non-specialist operation, the director will find himself to be a producer as well as a director.

There is little need to comment on salary other than cognizance should be taken of the wide range of wages reported. The supply of TV directors always exceeds the demand. Most stations fill directing vacancies by promotion from within their production staff. Although some program directors indicated that they would hire a director without any prior professional experience, the majority would not or were uncertain.

At the local stations surveyed, directors are not unionized to the extent that talent and technicians are. The new director will find that most stations pay overtime for work in excess of forty hours; however, it is a standard practice to distribute these forty hours over a six-, as well as a five-day period.

The annual market for television directors is limited. A large majority of the respondents indicated that they absorb not more than one new director into their operation each year.

Conclusion

Commercial TV directing exists basically at two levels, the local station and the network. Putting aside the attributes of genius and exceptional luck, the local station offers the most expedient means of access to television directing. While directing positions at the local station are more readily obtainable, these opportunities might not be completely fulfilling for the talented, even though inexperienced, director.

The local station, if it is to prosper, must operate in a manner that best fits its own unique situation. Since necessity demands that most local stations must be more administratively than creatively oriented, production personnel are often required to work under the circumstances disclosed by this study. However, the local station can play a vital role in the director's career by offering those experiences and skills which the university, because of its broader approach to the subject, does not provide.

EMPLOYMENT OUTLOOK IN RADIO AND TELEVISION

By the Bureau of Labor Statistics

Excerpts from "Employment Outlook in Radio and Television Broadcasting Occupations," a 16-page reprint extracted from the OCCUPATIONAL OUTLOOK HANDBOOK, *1957 Edition, of the United States Bureau of Labor Statistics, pp. 554-64. The reprint was issued as the Bureau of Labor Statistics Bulletin No. 1215, 1958, and is available upon request from the Superintendent of Documents, Washington, D.C.*

ALTHOUGH broadcasting employment has expanded considerably in recent years, this is still a relatively small field of work, with about 80,000 workers in mid-1956. . . About two-thirds of all broadcasting workers were employed in radio and one-third in television. . .

Radio stations generally have much smaller staffs than television stations. In January 1955, radio stations had, on the average, about 18 employees, whereas television stations had about 56. However, the size of the staffs of individual stations varied greatly. More than two-thirds of all radio stations had fewer than 15 employees, almost one-fourth of them had 15 to 30, about 5 percent had 31 to 50, and only about 3 percent had more than 50 employees. In contrast, only about 15 percent of the television stations had fewer than 15 workers, about 28 percent had from 15 to 30, 25 percent had from 31 to 50, and over 30 percent had more than 50. Some of the largest television stations had more than 300 employees.

Almost every community in the United States with a population of over 10,000 has at least one broadcasting station, and a few of the largest cities have more than 20. Practically all of the large stations are located in metropolitan areas but small stations are found in big cities as well as in smaller communities. Radio and television broadcasting jobs are found in every state in the nation. New York and California, which have large concentrations of broadcasting workers in New York City and Los Angeles, the network originating centers, account for about one-third of broadcasting employment. States which are large in area and heavily populated, such as Texas, Pennsylvania, and Ohio, also have many broadcasting workers because of the large number of individual stations.

In the broadcasting industry as a whole, more than one-third of all full-time employees are in programming work. Engineering per-

sonnel make up over one-fourth of broadcasting employment. Sales, publicity, and promotion workers account for about 12 percent, and the remaining workers—about 28 percent—are in the business management department. . .

A continued increase in employment in broadcasting occupations is expected during the late 1950's and the 1960's. The rate of growth in these occupations will be somewhat greater than the expected growth in the labor force as a whole. Employment in television stations will increase as a result of the opening of new television stations and the expansion of program originating facilities in the larger stations and networks. Radio employment will expand moderately as some new stations are opened and staffs of existing stations are expanded. In addition to job opportunities created by the industry's growth, many openings will arise when workers in the industry leave their jobs because of death, reitrement, or transfers to other fields of work. Deaths and retirements alone will provide from 1,000 to 1,500 openings each year. . .

In the decade 1956 to 1966, probably from 300 to 400 new television stations and several hundred radio stations will be put into operation. Since most of these will be small, the employment increase will be much less than that in the past decade. Stations already in operation will also experience some expansion as television programming facilities and other radio and television services are improved and expanded as a result of the population growth of the communities in which they are located. These changes will probably increase employment more rapidly in the late 1950's and the early 1960's.

Employment in broadcasting over the next decade or two may be affected somewhat by the switch to color television, possible changes in the pattern of channel allocations, and the trends in the use of filmed or taped television programs. The impact of each of these developments on employment is difficult to predict because of the highly competitive nature of this industry and the lack of any clear trends in the recent past. Color television will probably come into widespread use within the next decade. Although the exact timing of this development cannot be predicted, it is expected that, with the exception of some programming and technical jobs in the network centers, color television will have little effect on total broadcasting employment. The pattern of station allocation in effect in 1956 has been considered a

limitation in allowing the national television system to grow as large as it might on a purely economic basis. If the Federal Communications Commission should make changes in this pattern, the opening of some new stations in the large metropolitan areas might be hastened. On the other hand, a pronounced swing to the use of filmed or taped shows could reduce the need for new workers in the networks and large stations. . .

Employment of announcers will increase fairly rapidly in the late 1950's and the 1960's as new radio and television stations are opened... The growth of the industry and replacement needs together will create, on the average, about 400 to 500 openings for announcers each year in the coming decade. It will probably be easier to get a beginning job in radio than in television because of the greater number of radio stations, especially small stations which hire beginners. However, the great attraction of this field and its relatively small size will result in keen competition for available jobs.

EDUCATION AND EXECUTIVE PERSONNEL IN EUROPEAN BROADCASTING

By Richard Friedman

Richard Friedman spent the past year studying German broadcasting as a Fullbright Scholar, following his graduation from the University of Southern California. He was impressed when Europeans expressed considerable surprise at the fact that American colleges and universities offer degrees in radio and television, and in some cases offer a Ph.D. in this area, something unknown in European education. Higher education is so highly regarded in European, however, that Mr. Friedman wondered to what extent European broadcasters had more than average education. This study was the result.

A growing number of academic institutions in the United States award degrees in broadcasting, more than a score also offering an M.A. degree, and nearly a dozen offering a Ph.D. in one form or another to advanced scholars specializing in the study of broadcasting. This is a constant source of amazement to European educators and broadcasters, because no European university offers a comparable degree though some are beginnig to think seriously about it.

In Europe, education occupies a position of importance and prestige. In general, the more education a man has received, the greater the respect accorded him, and the more likely that he will assume positions of importance, especially in the various government ministries. In broadcasting systems under government control, therefore, it is not surprising that many key broadcasting executives are also men of above-average education, with an uncommonly high percentage holding doctorates. This is amply demonstrated by a survey of broadcasters in Western Europe, the only area where adequate, up-to-date information is available.

The following figures were compiled from listings of station personnel. Because such personnel were identified merely as "Dr.", it was extremely difficult to determine which of them held academic degrees corresponding to "Doctor of Philosophy." In this survey, therefore, staffs of technical, church, and music departments were not considered. The very few individuals holding the "Professor" title were, on the other hand, included in the survey. The breakdown by areas of employment was also difficult because of the variety of organizational structures and job titles involved. This part of the survey was made therefore not merely on the basis of these titles, but rather

on judgement as to actual function within the organization. In one case, (Netherlands) a single individual is chief executive of both a radio and a television system. Although he is listed, he is not included in either the national or European totals. Countries not mentioned listed no holders of doctoral degrees.

GERMAN FEDERAL REPUBLIC			
Radio Systems	10	No. of doctoral degrees	77
TV Systems	7	No. of doctoral degrees	16
		Total	93
ITALY			
Radio Systems	1 (net.)	No. of doctoral degrees	10
TV Systems	1 (net.)	No. of doctoral degrees	2
		Total	12
NETHERLANDS			
Radio Systems (5 in union)	6	No. of doctoral degrees	5
TV Systems	1	No. of doctoral degree	1 (also radio)
		Total	5
AUSTRIA			
Radio Systems	1 (net.)	No. of doctoral degrees	2
TV Systems	1 (net.)	No. of doctoral degrees	0
		Total	2
PORTUGAL			
Radio Systems	10	No. of doctoral degrees	3
TV Systems	1	No. of doctoral degrees	4
		Total	7
SWITZERLAND			
Radio Systems	1 (net.)	No. of doctoral degrees	7
TV Systems	1 (net.)	No. of doctoral degrees	1
		Total	8
		Total doctorates in radio	104
		Total doctorates in TV	23
		TOTAL	127

The table below does not represent all the individuals considered in the survey. The selection of six significant job areas naturally prohibits the inclusion of those who, for the most part, are the single representative in their particular field. The purpose of the table is merely to present a picture of the areas in which these personnel are finding employment.

RADIO	Germany	Italy	Neth.	Austria	Port.	Switz.	Total
Chief Executive	5	1	2	1	3	0	12
Programming	13	0	0	1	0	0	14
Exec. & Admin.	18	8	1	0	0	7	34
Culture & Educ.	13	0	0	0	0	0	13
News, Politics, Econ.	12	1	1	0	0	0	14
Drama	7	0	0	0	0	0	7
TV							
Chief Executive	4	1	1	0	0	0	6
Programming	4	1	0	0	1	1	7
Exec. & Admin.	3	0	0	0	2	0	5
Culture & Educ.	2	0	0	0	0	0	2
News, Politics, Econ.	2	0	0	0	0	0	2
Drama	2	0	0	0	0	0	2

The pattern in both radio and television appears quite consistent, although it must be noted that in all of these countries, television is still in a formative stage, its capital and leadership coming from the older and more firmly established radio organizations.

In radio, 12 out of an available 29 chief executive positions are occupied by holders of doctoral degrees. In television, the percentage is exactly 50%. The figure for radio would be even higher if the executives in charge of district studios (as in Italy) were included in this category rather than under "Executive & Administration."

In the other areas in radio, the degree holders appear most predominantly in "Executive & Administration," followed closely by "News, Politics, Economics" and "Programing." In television, on the other hand, "Programing" takes first place followed by "Executive & Administration." Of course, the absolute figures and differences here are so small that they have no real significance.

THE CRAVEN DISSENT ON PROPOSED RULE-MAKING

By Walter B. Emery

This represents the first contribution of the new departmental editor of the legal section of the JOURNAL. *Walter B. Emery is Professor of Communication Arts at Michigan State University. He served for ten years with the FCC and has a book on the Commission in preparation.*

On November 19, 1958, the FCC adopted a public notice proposing to make certain revisions in Section IV of its Renewal Application Form 303. These revisions were proposed after about two years of study, and were the outgrowth of discussions among representatives of a special industry committee, the Bureau of the Budget and the FCC.*

The changes pertain to that part of the application form which elicits information regarding past program service and that intended for the future. Several new program categories have been added, definitions of "commercial" and "live" programs have been amended, program classifications "wire commercial" and "wire sustaining" have been deleted, and the basis for calculating "spot" announcements has been changed.

Students of the legal aspects of broadcasting will be interested in the dissenting opinion of Commissioner T. A. M. Craven. He contends that the Commission exceeds its legal authority when it requires applicants for broadcast facilities to file any program information except that which may be elicited to determine whether the law would be or is being violated.

Since his views appear to be contrary to the consistent administrative practice of the original Federal Radio Commission and the Federal

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*The changes are also applicable to Application Forms 301, 314 and 315.

[1] *KFKB Broadcasting Association* v. *Federal Radio Commission*, 47 F. 2d, 670; *Trinity Methodist Church* v. *Federal Radio Commission*, 62 F. 2d, 850; *National Broadcasting Company* v. *United States*, 319 U. S. 190. For a full discussion of the Commission's authority with respect to broadcast programming, see "The FCC: Its Powers, Functions and Personnel" which appears in a recent issue of the *Journal*, Vol. II, No. 3, Summer, 1958, pp. 225-239.

Communications Commission, covering a period of more than thirty years, and are in conflict with several Federal court decisions,[1] they deserve careful study and scrutiny.

It is interesting to note that more than seventeen years ago, when Commissioner Craven was serving his first term as a Commissioner, he dissented to the Commission's adoption of the network regulations on much the same legal grounds that he objects to rules requiring applicants to furnish information regarding program service. In a nineteen-page dissent, in which former Commissioner Norman Case joined, he said:

> The type of regulation specified by Congress for broadcasting clearly envisioned that the Communications Commission should not regulate the programs, the business practices or business policies of broadcast licensees . . .[2]

He further stated:

> It is imperative that broadcasting be maintained as a free American institution. To adopt some pattern of government regulation as applied in other fields is to ignore the real nature of broadcasting. Borrowed techniques just don't fit. Broadcasting must be kept free from unnecessary Government restraints . . .[3]

The network regulations were vigorously contested in the Federal courts for two years, but the United States Supreme Court finally approved them on May 10, 1943.[4] They have been in effect since that date and more recently the Barrow Report was submitted to the Commission and recommends that these regulations be extended and strengthened. The Commission now has this Report under consideration. If and when the Commission proposes to adopt the recommendations, it is to be expected that Commissioner Craven's point of view will be reasserted vigorously at the Commission level as well as in the Federal courts.

The major portion of the text of Commissioner Craven's dissent is reprinted below:

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[2]Federal Communications Commission, *Report on Chain Broadcasting*, Commission Order No. 37, Docket No. 5060, May, 1941, p. 117.

[3]*Ibid.*, p. 138. The Majority opinion which runs 89 pages and was sustained by the Supreme Court appears in this report and contains the rationale for the opposing point of view.

[4]*National Broadcasting Company* v. *United States*, 319 U. S. 190. Commissioner Craven makes reference to this decision in his dissent to the proposed changes in the renewal application form.

Dissent of Commissioner T. A. M. Craven to the Notice of Proposed Rule Making Looking Toward the Retention of Commission-established Program Categories in the FCC Forms being Modified.

The Federal Communications Commission has steadfastly maintained over the years that, under normal peacetime pursuits, it has no power or desire to censor the programming of commercial radio stations whose broadcasts, the courts have determined, are included in the press, the freedom of which is guaranteed by the First Amendment to the Constitution. The Commission has always contended that the initial responsibility for programming in the public interest rests exclusively with the licensee. And yet, while embracing the spirit of the First Amendment and the censorship provisions of the Communications Act (Sec. 326), this agency, in my opinion, has consistently censored broadcast stations' programming by, among other things, dictating the program pattern to be followed by all stations. The Commission has accomplished this by setting forth in its application forms the program categories which it believes are in the public interest and which it expects licensees to accept, for the most part, as a "guide" for their operations. As if this were not censorship enough, the Commission has successfully sought to bring recalcitrant licensees into line with its concept of what constitutes programming in the public interest through the adoption of the ex post facto judicial method of condemnatory action in connection with their applications for license renewal. However, despite this agency's restrictive practices in this connection, I would be the first to insist that the Commission has no desire or intent to censor broadcasting and is completely sincere in its collective belief that no element of censorship is involved in actions of this nature. The majority of the Commission and I merely disagree as to the point at which lawful regulation ends and censorship begins. . . .

When a Federal administrative agency is established by Congress it becomes the duty of that agency to interpret the legislation which brought it into being in order that the law may be properly enforced. Since Congress realizes that it cannot anticipate every situation which will arise in connection with such legislation or the many changes which will take place over the years in the field of business regulated thereunder, it frequently uses language which is susceptible of numerous interpretations in order to give the regulatory agency some freedom of discretion in the performance of its duties.

At the time Congress was considering legislation for the regulation of radio broadcasting it was immediately apparent that it was not possible for every member of the public to make personal use of this highly desirable but scarce segment of the public domain. As a consequence, in an effort to compensate the public for the loss of its unrestricted use of broadcast facilities as a medium for expression of views and communication of ideas, Congress impressed every broadcast licensee with the statutory duty to operate in accordance with the public interest, convenience or necessity. And the agency established to regulate this field was delegated the authority to determine if the licensee was prepared to operate or was operating pursuant to the requirements of the law.

Since public interest varies according to the aims and tastes and needs of the free-thinking people of this vast country which is composed of every nationality of the world, and inasmuch as the public interest standard must keep abreast of the changes brought about by the passage of time, Congress left the statutory phrase, "public interest, convenience or necessity", open to broad interpretation by the regulatory agency and the licensee.

In an apparent effort to meet what it considers to be its obligation under the Communications Act of 1934, as amended, the Federal Communications Commission, has consistently imposed its programming ideas on the licensee and the public by advising the industry as to what categories or types of programming the Commisison considers to be in the public interest.

Through the establishment of these categories, from which an applicant or licensee believes he dare not stray too far lest he place his application or license in jeopardy, the Commission dictates the general types of programming which radio stations should broadcast in every state, county, city, town, and hamlet in these United States even though this agency is without knowledge as to whether these categories meet the tastes, desires, and needs of the people concerned. The fact that this action restricts an applicant or licensee in his efforts to provide his community with the type of programming which he, as licensee, pursuant to his statutory obligation, deems in the best interest of the public is given little, if any, consideration by the Commission, which is unable to recognize that an element of censorship exists as a result of such regulation.

The establishment of program categories, the Commission has long insisted, falls entirely within its regulatory powers since these categories serve merely as guideposts for the applicants and need not be followed. Such argument sounds quite reasonable to anyone not familiar with the practical application of these "guideposts", or the "lifted eyebrow" technique used by this administrative agency. But to one whose broadcast experience has been more practical than theoretical, it is obvious that no licensee is free to program according to his personal opinion as to what constitutes the best public service when he knows full well that his views are destined to be evaluated in the light of preconceived and pre-stated opinions of the regulating agency.

To those who favor the inclusion of Commission-established program categories in the application forms the question is not whether such categories shape the programming of broadcast stations contrary to licensees' opinion as to the needs and desires of the public, for this cannot be denied. Rather the question is whether the Commission is empowered if not required by law to extend its regulation to this extent. To fortify their position that it is the Commission's right and duty under the Communications Act to prescribe program categories to serve as "guideposts" for the broadcast industry, my attention is frequently invited to the United States Supreme Court's decision in the case of National Broadcasting Company v. U. S. (319 U. S. 190, 215, May 10, 1943), wherein the Court stated:

> ". . . we are asked to regard the Commission as a kind of traffic officer, policing the wave lengths to prevent stations from interfering with each other. But the Act does not restrict the Commission merely to supervision of the traffic. *It puts upon the Commission the burden of determining the composition of that traffic.*" (emphasis supplied).

Depending on the interpreter, the term "composition" as used by the Court has been, in my opinion, widely if not loosely defined. The Commission appears to take the position that the decision authorizes this agency to do anything short of dictating the substance of a program in advance of its broadcast. However, I take exception to the interpretation which the Commission apparently has given to that sentence in the Court's opinion.

As I read the case, the Court concerned itself with programming only to the extent that it found the Commission legally authorized to examine into the program practices of networks and their affiliates so

as to determine whether the applicant's conduct amounted to a violation of the anti-trust laws, and, therefore, was inimical to the public interest.

While I may doubt the wisdom of the Commission occasionally involving its limited staff in a field of law which the Department of Justice finds so important that a large part of its staff devotes full time to it, I cannot question our authority in this connection. But I can and do question whether this case held that the Commission was authorized to pre-empt a licensee's right and duty to program his station in the public interest.

It appears to me that the Court's statement with respect to composition of traffic, considered in the light of the over-all proceedings which it then had under advisement, actually reflected the judiciary view that the Communications Act authorizes the Commission to determine whether station programs do violence to local, state and federal laws, such as the anti-trust laws or laws against lotteries, obscenities, etc., or whether the programs would indicate that the facilities are being used properly for broadcasting or are being put to personal use for point-to-point communications. Only by the wildest stretch of the imagination can it be logically concluded that the Court, on the basis of the facts of record before it, was also holding that the Commission was empowered to determine the tastes, desires and needs of all the communities of this nation by compelling applicants and licensees to comply generally with program categories which the Commission might establish on the basis of its concept of the types of programs which are in the best interests of the public. To me it is clear that the Commission exceeds its authority when it establishes a policy which shapes programming for the nation.

But, assuming for the moment that the Commission, in establishing various program categories, would not be exceeding its authority and would not be pre-empting the statutory right and, indeed, the duty of the broadcast licensee to determine the types of programs which more nearly meet the needs and desires of the Community which it serves or proposes to serve, what theoretical or practical means does this agency have for properly evaluating the economic, political and social life of every individual community or region in these United States? With the answer inherent in the question it is both useless and time-consuming to labor this point, for it is obvious that the Commission cannot begin to obtain sufficient basic facts to enable it to make the determination necessary in this connection. No one realizes this more than the

Commission itself, so it performs what it considers to be its right and duty in this regard by establishing basic program categories which all applicants and licensees must meet generally regardless of the community in question.

In considering the subject of program categories it is important to include the closely allied subject of program balance wherein the Commission, as a matter of policy, requires the applicant or licensee to demonstrate to the satisfaction of this agency that its broadcasts are not only diversified as to categories but well-balanced as to percentages of time allocated thereto.

While our decisions frequently conclude that the program proposals of certain applicants are diversified, well-rounded and well-balanced, I can think of no instance in which we have specified or even indicated the factual basis used in support of such a conclusion. The reason for this is obvious. For, even if by some unforeseen circumstance we have substantial reason to believe there is need for various types of programming in a certain area we have no means for determining the appropriate time to be devoted to each of these types. Obviously, the Commission is in no position to know whether the agricultural programming proposed by an applicant for a certain farming area should constitute 2%, 3%, 4% or even 8% of the over-all program service of a particular station. Nor can we say that religious programming in the order of 6% is too much or too little in a given area. Even if it were in our legal power to make these determinations there are too many variables involved to permit us to arrive at appropriate conclusions in this respect.

After all, in dealing with communities in a nation as large as ours we are faced with many varying economic, political and social philosophies engendered by people of many nationalities and provincialisms, living in urban areas as contrasted with rural areas. Additionally, there is no uniformity in the types of stations which strive to serve these areas. Indeed, in single-station markets as distinguished from multi-station markets, we have full-time stations as contrasted with part-time stations; 250 watt stations as contrasted with 50 kilowatt stations; and independent stations competing with nework affiliates. And yet, despite all these variable, the Commission persists in establishing what it considers to be appropriate program categories which all applicants and licensees in all areas feel they must, in the main,

accept as the master plan if they are to operate without fear of jeopardizing their applications or licenses. Additionally, this agency forces licensees into the position of either peering into the Commission's collective mind in order to determine whether the percentage of time they propose to allocate to the Commission's various program categories meet with the needs of their particular communities, or accepting prior conclusions of the Commission in other cases as controlling in theirs.

From my point of view the Commission's position in this entire matter is patently both illegal and impractical. For, here the Commission prescribes what programs it considers to be in the best interest of the public and, by this prescription, creates either an artificial demand or an artificial need, or both—which does violence to principles of freedom of expression; to the clear statutory principle that choice of programs is the licensee's exclusive duty and responsibility; to every social aspect of programming as it applies to the varying tastes, customs, needs, and demands of the many communities of this nation; and to the economic well-being of the stations themselves.

The answer to this Commission-created problem is simple, legal, and practical. The Commission should discontinue using program proposals as one of the criteria on which it bases its approval or disapproval of an application for a broadcast permit or renewal of license. Only for the purpose of determining whether the law would be or is being violated by programming should an applicant or a respondent in a revocation proceeding be required to file program proposals or practices. Otherwise the Commission should leave the task of programming in the public interest exclusively to the licensee where it belongs as a matter of right and duty.

If the Commission were to adopt this realistic approach to the programming problem there would be no necessity for illegally and impractically forcing program categories and so-called program balance upon broadcasters and the public, and there would no need for including such categories in the FCC forms which the Commission, through this rule making proceeding, seeks to clarify.

RESEARCH IN BRIEF

A QUARTERLY SURVEY

By Mark Munn

With this issue, the JOURNAL *inaugurates a new quarterly feature, a resume of research studies conducted by various commercial research firms and broadcasting organizations, culled from trade papers and from published studies. This serves as well to introduce Dr. Mark Munn as the new editor of the Research in Broadcasting Department. He holds a Ph.D. degree from Ohio State University and is well acquainted with both educational and commercial broadcasting. For the past several years he has been Director of Research for WGN, Inc., Chicago.*

TWO studies published in recent months are of interest not only because of their findings, but also for contributions to methodology. Other recent studies concern the 1958 New York gubernatorial election, and responses to magazine advertisements.

The Image Concept

The "image concept" has become increasingly popular in the last decade; it has had frequent use in industry, though broadcasters have been slow to adopt it. As now used in broadcasting, a station's image can be defined as the "impression" or "picture of a station held by any person exposed in any way to the station. As such, the image should be the result of all exposure—not only to the station's programming, but also to advertisements, publicity, word-of-mouth comment, etc.—having to do with the station. A listener's attitude towards a given station also, of course, be closely related to his image of the station. Furthermore, it should be possible to obtain an overall image or images for each station in a market. [1]

Historically, Lazarsfeld approached the image concept by attempting to determine the acceptance, believability, and other qualities of radio. Subsequent studies in the 1940's also dealt with the area, but interest declined in the years following.

[1]It is possible that a number of images may exist for each station, based upon its appeal to various groups, and upon the specific hours of the day to which any listener or group may limit his or its exposure to the station. To some extent, it should be possible to summarize these varying images, assuming they exist.

A little more than one year ago, two studies appeared which approached image definition on a station by station basis. One was sponsored by the Columbia Broadcasting Systems, and compared its owned-and-operated stations with the "leading" independent station in each "o-and-o" market. The second, sponsored by Westinghouse Broadcasting Company, investigated the position of its KDKA, Pittsburgh, and compared it with other stations in the market.

Another such study has just appeared, conducted by the Institute for Motivational Research, headed by Dr. Ernest Dichter.[2] The uniqueness of the study is that it is apparently the first broadcast study to make use of "depth" techniques. As a result, the opportunity existed for a greater and more intensive investigation of the image concept, and of distinctions—if they exist—among stations.

The sample included some 270 respondents in the Houston, Texas, market. Depth interviews and projective tests were used. Quantification was obtained through the use of associative techniques and responses to structured statements.

Specific areas investigated included the "quality" of the stations (association with items such as comic books, classical music), commercial acceptance (association with various statements about commercials), and preferred news service.

Findings of the study indicate such techniques do distinguish among the stations in the market—at least in terms of the extremes. As the study was reported, not all items were apparently significant for all stations, but definite patterns did appear. Each station studied apparently does have a distinct profile.

The reported findings suggest that there was substantial audience duplication among stations, regardless of the apparent clarity of the various images. The study also shows that the "depth" technique may be of value in investigating the station image. With sufficient experimentation, it should be possible to determine which variables are relevant, and to develop techniques which permit relatively simple image definition for any specific station.

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[2]"The People Talk Back to Radio," KPRC, Houston, Tex.

Shopping Habits and Listening

Shopping habits of the housewife are related to station exposure in another recent study, conducted by Pulse, Inc., in New York City.[3]

Methodology employed followed the usual Pulse techniques: structured questionnaire, probability sample with more than one thousand respondents, personal interviews over six days with aided recall to obtain station exposure.

Findings provide some indication of the studied housewives' radio and shopping habits, reporting cumulative data on an average day basis, plus frequency of grocery shopping and time of day.

More important, the findings show distinct differences among the housewives' listening patterns—as reported by the sample—to various stations. Classifying listening as regular or occasional, some stations definitely draw a higher per cent of regular listeners or occasional listeners than other stations, ranging, for regular listening, from 48 to 66 per cent. Considering the variety of programming available on major New York stations, a greater range might be expected; nonetheless, the range definitely does exist. A wider spread was found when listening was classified as attentive or casual. Here the range, for attentive listening, was 30-62 per cent.

Average weekly grocery expenditure was also obtained and related to station exposure. Differences among station were found, but they were relatively small, ranging from $22.27 to $25.90. Again considering the possible variety of appeal of New York's major stations, a wider range might have been expected.

What seems to be significant, is that the measures employed do distinguish among the various stations. As such, they add more dimensions to audience definition, besides providing information of immediate value to the advertisers.

Television and the New York Gubernatorial Campaign

A political study just released by the New York advertising agency, Cunningham and Walsh, considers the 1958 New York gubernatorial election (Rockefeller-Harriman), and attempts an analysis of the effectiveness of television in establishing each candidate's personality.[4]

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[3]"The New York Housewife," WOR, New York.
[4]Reported in *Broadcasting*, Vol. 56, No. 12, March 23, 1959, pp. 84-86.

Interviews were conducted with some eight hundred respondents in four New York state areas during the last two days of October, 1958. Of these eight hundred, some six hundred were re-interviewed on the two days immediately following the election, (Tuesday, Nov. 4.) Of these, some 537 had voted—and formed the basic sample. Criteria for selecting sampled areas included population homogeneity and lack of political party domination.

Newspapers were indicated to be the most important source of information (40 per cent named the medium), closely followed by television (38 per cent.) However, the sample generally recognized the quality of television to project the "personality" of the candidate.

More important, the voters credited the television exposure of each candidate with altering their impressions of each candidate. Table I shows the per cent of the respondents who voted for each candidate and the direction in which they indicated their impressions were altered by television. [5]

TABLE I

SHIFT IN IMPRESSION BY CANDIDATE

	Rockefeller Voters	Harriman Voters
More favorable	57%	11%
No change	39	67
Less favorable	4	22

The report indicates that voters acquired different impressions of the two candidates through television. Voters apparently saw Mr. Rockefeller as dynamic and personable, while impressions of Mr. Harriman showed him to be restrained and qualified. Presumably because of these characteristics, a noticeable shift in favor of Mr. Rockefeller took place, while Mr. Harriman's position was to a large extent unaffected by television.

This study supports the tentative conclusions drawn from other recent studies analyzing political campaigns:

1) Television can strongly influence viewers' attitudes towards candidates.

[5]It should be noted that Mr. Rockefeller appeared in paid political telecasts more frequently than Mr. Harriman, the incumbent.

2) Television saturation is sufficiently high that the medium can be expected to have greater influence in future campaigns.

Advertising Responses

While not directly concerned with the broadcast media, a series of articles in *Mediascope* is pertinent to media research.[6] The series of three pieces by Dr. Daniel Starch, appearing in the January-March, 1959, issues, summarizes an analysis based on responses to advertisements.[7] The analysis—by Daniel Starch and Staff—covers around eight thousand magazine advertisements that produced some 12 million inquiries for 75 companies during the period 1946-55.

The analysis relates the number of inquiries produced to the following variables: January issue, size, position, and color of advertisement, and right or left page position; February issue, thickness of publication, repetition of advertisement, seasonal variations, and advertisement readership; and in the March issue, offers, products, and coupons.

Major findings are that the rate of inquiries has remained about the same over the past thirty years: some 2,250 inquiries are received per one page black and white advertisement per million circulation. About half of all inquiries are received during the week (for weekly magazines) or month (for monthly magazines) following publication. An advertisement with a coupon is three times as effective as a couponless advertisement. A free offer can produce fifty per cent more inquiries than one with a moderate charge. Four-color advertisements are about fifty per cent more effective than black and white.

Reprints are available from *Mediascope*.

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[6]Dr. Daniel Starch, "An Analysis of 12 Million Inquiries," *Mediascope*, Vol. 3, Nos. 1-3, January-March, 1959.

[7]From the advertiser's point-of-view, the best measure of advertising effectiveness is sales results. Since it is rarely possible to relate this to individual advertisements, response is frequently used.

BOOKS IN REVIEW

TV AND SCREEN WRITING. Edited by Lola G. Yoakem. Berkeley and Los Angeles: University of California Press, 1958. 124 pp. $3.95.

One of the most difficult tasks faced by teachers of film and broadcasting and by members of these industries is what to tell the young college graduate who asks "Now, how can I break into television—or the movie industry —or radio?" If he wants to break in as a writer, the task is doubly difficult. This book, organized by a committee of the Writers Guild of America, should help with this task. It is made up of contributions from seventeen members of the Guild.

A sampling of chapter titles indicates the range of ideas attacked. Some chapters are concerned with general problems of dramatic writing (Idea to Final Form), some with more specific problems (The Opening Scenes). Some concentrate upon specific media (TV—Live or Film, Novel to Screenplay, Radio), while others focus on specific types of dramatic themes (The Western, Religious or Biblical Films Comedy, Science Fiction). Still others simply try to dispense practical advice (The Business of Writing, Writing Contests). In spite of the impression which these chapter titles might leave, this is a surprisingly well integrated book. Its authors appear to have pinpointed the intended audience better than the authors of almost all of the other books on radio, television, or film writing which are currently on the market. This book is aimed at the mature writer (rather than the would-be writer) who wants more knowledge of how to write for and sell to these media. (I am happy to say that it does not fatten its pages with script samples or discussions of how to write on only half the page.)

Obviously, with seventeen contributors, the quality of the book varies widely from chapter to chapter. At its worst, it includes such irrelevant material as historical tidbits on Western stories in American literature and films, unimaginative descriptions of how the authors wrote some grade B films or television programs, or such unhelpful advice on how to sell comedy material as "Write a funny play, get it on Broadway, and you are established." (If anyone can write a funny play and get it on Broadway, he needs none of Hal Kanter's advice.) At its best, the book includes some extremely perceptive comments on dramatic writing for the mass media. The top contributors, happily, went beyond their experiences and philosophized about some basic aspects of dramatic writing. The chapters by Hugh Gray, Eugene Vale, and Charles Palmer are among the best. This reader was pleased to see Palmer take a subject which could have been quite mundane (Business Film) and come up with an intelligent and interesting analysis of the problems confronting a writer of business films. It might be added that this chapter, of all in the book, is probably most relevant to the writer who is considering educational television as a profession.

The good in this book far outweighs the bad. In the opinion of this reader, it is at least as good in the area of dramatic writing for the mass media as any of the recent books. It will not replace the experience of writing—and writing—and writing, which is necessary for someone who wishes to become a professional. Neither will it replace such classics as Eisenstein's *Film Form*. However, as an aid in the leap from non-film or broadcast writing, or from the academic world, to professional writing for these media, I highly recommend *TV and Screen Writing*.

Samuel L. Becker
The State University of Iowa

PATTERNS. By Rod Serling. New York: Bantam Books, 1958. 245 pp. 50¢.

While containing a relatively small number of plays, this book presents some of the most successful plays ever shown on television—*Patterns, The Rack, Old MacDonald Had a Curve* and *Requiem For A Heavyweight*. With the exception of the third play, a comedy which constitutes a deviation for the young, Eastern playwright, the stories deal with dynamic problems of the twentieth century. For instance, *The Rack* concerns the thorny issue of whether to prosecute a POW who has cracked under the pressure of the communists; *Patterns* involves a conflict of power in the management of a big business, while *Requiem For A Heavyweight* surveys a once successful boxer who no longer can fight. Although the reader won't find a solution to any of the problems in the plays (and he shouldn't expect to), he will find an interest in the characters who encounter the problems. For the most part, the characters are individually human and move against a completely detailed, realistic background. The latter is especially true in *The Rack* where it is evident that the author spent much time with the army in research for the story.

Perhaps the most gratifying result of these three plays is the proof that thoughtful plays with tremendous probing issues can be accepted and enjoyed by the public. However, it should be pointed out that such plays often do meet opposition, many times during submission of the script, often times during and after the production. Perhaps most opposition is voiced by the networks and sponsors who fear offending certain viewing groups.

Apart from the plays, Serling includes some personal notes or commentary in the book which are enlightening to the general reader and beneficial to hopeful writers. For the latter who become impatient in their endeavors to become successful TV playwrights, Serling's own persistence in his difficult struggle for recognition might serve as an avenue of hope. At least the author paints a realistic picture in which it becomes evident that only the most talented and the most persistent TV writers can exist.

William Wente
San Francisco State College

COLLEGE TEACHING BY TELEVISION. By John C. Adams, C. R. Carpenter, and Dorothy R. Smith, eds. Washington, D.C.: American Council on Education, 1958. xii + 235 pp.

This compilation of speeches, papers, and discussion is the report of a conference sponsored jointly by the Committe on Television of the American Council on Education and the Pennsylvania State University at University Park, Pennsylvania, October 20-23, 1957. The significant psychological and educative principles involved in this new process of teaching are outlined by experienced educators who have taken part in educational television (ETV) experiments throughout the country.

The papers cover several major areas: perspectives on televised instruction and education; theories and principles of learning related to television instruction; research results on TV instruction; the effects of college cultural patterns on students' learning by TV; experimental design; assessment of academic achievement and of teachers; and evaluation of televised film recordings. Added to these are several major addresses dealing with broad areas of educational concern. Each participant in the general conference also prepared a statement of significant concepts, ideas, or problems experienced in his own ETV situation and considered worth passing on to others; these topics include: faculty acceptance, costs, problems in student-teacher interaction or "feedback," motivation, proper utilization of visual graphics. In short, this is a concrete survey of what is actually being done in educational television. It is a readable report and provides the next best thing to having attended the conference meetings.

Some of the speakers and authors of papers are officials of national educational and ETV organizations; others are administrators of college which utilize educational television; but most of the participants are faculty members who have actually presented academic matter via television. These men were often key figures in research studies and experiments conducted in American colleges. While they are for the most part optimistic and enthusiastic about the potential of ETV, their positive viewpoints have resulted from their own experience with the medium as an educational tool. At the same time, their papers are quite candid in reporting problem areas in implementing ETV, from specific presentation techniques to faculty and student non-acceptance of television teaching. They offer a frank, realistic appraisal of success, failure, and need for certain modifications in the use of TV for education.

The book will orientate and stimulate as well as offer practical directives to those contemplating or already engaged in ETV: administrators, faculty instructors, and production personnel. It will be of interest to educators in general, since ETV represents one significant area in contemporary education developments.

The sequel to the 1952 conference and publication *(A Television Policy for Education*, edited by Carroll Newsom, et al.) adds five years of experience and practical implementation to the original theory and speculation. Since key men have summarized their own institutions' research projects, they here provide a readable reference to formal project reports published during the past five years by these institutions (e.g., Pennsylvania State University, Chicago City Junior College, University of Detroit).

In so summarizing current developments in educational television, the book adequately achieves its purpose of recording this conference "on the improvement of televised instruction, designed to focus attention of a number of selected key individuals from across the nation on the needs and possibilities of improving teaching over closed-circuit or broadcast television."

James A. Brown, S.J.
University of Detroit

JOURNALISM TOMORROW. Edited by Wesley C. Clark. Syracuse, N.Y.: Syracuse University Press. 1958. 133 pp.

This book presents nine views concerning the road ahead in Journalism written by faculty members of the Syracuse University School of Journalism. The prognosticators are concerned with daily and weekly newspapers, broadcast journalism, magazines, advertising, syndicates, photojournalism, and mass communications research. In the first chapter of the book Dean Clark discusses the interaction of society and the media of mass communication which service it. He sees the media of mass communication as the citizens necessary intermediaries between the world and the individual, and the vast snowballing problem of an expanding society as bringing about a splintering of news into areas of special information and service.

As one reads the chapters devoted to the daily and weekly newspapers, the slogan "Movies are better than ever" comes to mind. The writers sound clarion notes of optimism concerning an improving newspaper which will be serving an improved public of a "more reasonable, better informed and more critical group of readers." They foresee the newspapers in the year 2000 still having the major role in carrying information.

The chapter on broadcast journalism is concerned with a retelling of the background of the broadcasting industry rather than presenting much foresight. Speeches by network executives have offered more food for thought in this area.

Roland E. Wolseley's chapter on magazines, Philip Ward Burton's view of advertising, and Robert W. Root's thoughts on syndicates are the most valuable contributions in this small volume. Wolseley has a succinct writing approach which was lacking in the earlier chapters of the book.

Mr. Burton uses logical assumptions for his name changing from advertising agency to marketing agency. His predictions of the future role of government in advertising are interesting.

Robert Root casts aside the rosy hued glasses of the earlier contributors and takes a somber look at the future of syndicates. He sees the prospect of monopoly precipitating lower quality through a more synthetic conformity. He places the burden of the future on the shoulders of those in journalism education.

William P. Ehling's analogy between mass communications research and the scientific study of the weather is well drawn. In reading Mr. Ehling's material, one is indeed convinced that the main problems in this field are due to the confusion of terminology in use and the range of conceptual differences among researchers.

In summing up, Dean Clark and Mr. Wolseley note that there are differences between the various authors due to their diverse backgrounds and interest; and that such differences present some apparent paradoxes. This is true and reveals the book for what it is: a compiling of some individual opinions, none of which are particularly outstanding. There is a definite weakness in documentation of statements relative to present conditions. A good current bibliography compiled by Evelyn Smith is worth noting.

Pat Cranston
University of Washington

FILM REVIEWS

FOUR FILMS ON TELEVISION PRODUCTION, produced by the National Educational Television and Radio Center on a grant from the Fund for Adult Education; distributed by NET Film Service, Indiana University, kinescopes, 30 min., $125 each: *Staging for Television*, featuring Verne Weber; *Television Lighting*, featuring Greg Harvey; *Television Directing*, Parts 1 and 2, featuring Alan Beaumont.

These kinescopes, produced primarily for the benefit of NETRC member stations, are elementary but at the same time assume basic familiarity with equipment and terminology. Of the four, *Television Lighting* is the most effective, perhaps in part because its subject matter is more readily reduced to basic propositions. By the use of a miniature stage, lighting instruments, properties, and doll-figures, the presenter clearly demonstrates the four basic elements of key, back, set, an fill light. With the use of diagrams as well as the miniature demonstration there is enough recapitulation to nail the few basic points home.

Television Directing is the least effectively presented of the three subjects. It has the flavor of a lecture rather than a demonstration and the lecturer tends to drone. Part 1 deals with problems of the interview-panel-discussion program and the demonstrating-teaching program at the dry-run stage. Some of the topics covered are positioning talent and properties, minimizing camera movement, keeping limbo elements of the program accessible to lights and cameras, motivating movement—certainly all elementary directing problems. Part 2 moves on to the camera rehearsal stage, touching on such items as shot sequences, ways for the talent to cue in closeups, use of dissolves, integration of film materials—again basic problems.

Staging for TV also concerns itself basically with the interview and lecture-demonstration programs. There is some good advice on the use of curtains, specially tailored furniture, modular flat units, display devices, and integration of maps in the setting. This film concludes with a series of production stills of a variety of settings for educational station programs. Too many of these look like mistakes to be avoided rather than examples to follow.

These kinescopes are far from being the last word on their respective subjects, but nevertheless should be extremely useful to teachers of television production, who hitherto have had nothing comparable as a teaching aid.

Sydney W. Head
University of Miami

BROADCAST LITERATURE IN MOTION PICTURE PERIODICALS: A BIBLIOGRAPHY

By Raymond Fielding*

PREVIOUS issues of the Journal have provided bibliographical analyses of broadcast literature in speech and legal periodicals. This bibliographical service of the *Journal* is a continuing one and is felt to play a useful role in the structuring and categorization of the proliferate and ubiquitous literature of the broadcasting profession.

The present issue's bibliography is devoted to broadcast literature in the periodicals of the motion picture arts and sciences.

Despite the competitive context in which the motion picture and broadcasting industries are placed, the association of the two has been a particularly close one, in terms of shared artistic talent, technology, patents, corporate ownership and interlocking directorates. This has been the case since the introduction of the sound film in the late 1920's which borrowed greatly from the technology of radio. It has been even more marked since the late 1940's with the appearance of commercial television which borrows so much from the art of the film.

It is not surprising, then, that a considerable body of broadcasting literature has found its way into motion picture periodicals. The following bibliography, which covers the period from 1922 to 1957, cites 627 articles from nineteen journals. Of these nineteen, six accounted for 84% of the total:

1. *Journal of the Society of Motion Picture and Television Engineers* (formerly, *Journal of the Society of Motion Picture Engineers)* 163 (26%)
2. *Hollywood Quarterly* (later, *Quarterly of Film, Radio and Television,* and then *Film Quarterly)* 116 (19%)
3. *American Cinematographer* 94 (15%)
4. *International Photographer* 56 (9%)
5. *International Projectionist* 53 (8%)
6. *British Kinematography* 41 (7%)

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The *Journal of the Society of Motion Picture and Television Engineers* is of particular value to the serious reader or researcher. A monthly journal, it has been published continuously since 1916 and commands great respect in the motion picture, radio-television and engineering fields. The table of contents of a typical issue is pretty equally divided between motion picture and television subjects. The articles are either scholarly or highly technical in nature. Yearly subscriptions may be had for $12.50 which is also approximately the cost of membership in the society. Address the Society at 55 west 42nd St., New York 36, N.Y. Complete collections of the *Journal* are available in many of the larger university libraries. Also, back issues can be secured from the large Los Angeles and New York technical periodical dealers, although at a premium.

The Hollywood Quarterly (later published as *The Quarterly of Film, Radio, and Television* and now, recently, as *Film Quarterly*) was, until its recent change in format, a scholarly journal of excellent reputation, particularly strong in the educational broadcasting, radio, and criticism areas.

The present version of this publication is a critical cinema magazine and is not likely to be of great interest to scholars of broadcasting. A complete set of the older journal, although expensive to acquire, is well worth the investment. Back issues can be obtained from periodical dealers on both coasts, and complete collections are available in some university libraries.

American Cinematographer is a professional periodical, popularly written and devoted almost entirely to motion picture or television-film cinematography. It is of particular value to individuals interested in film and broadcasting production techniques. However, few university libraries carry it and there are very few complete sets in the United States; back issues are not easily obtainable. Current subscriptions may be obtained for $4.00 per year by communicating with the American Society of Cinematographers, 1782 N. Orange Drive, Hollywood 28, California.

International Photographer is another professional journal, popularly written and devoted largely to cinematography. Its articles, although timely, are rather superficial. Again, few libraries carry the magazine, back issues are virtually unobtainable and complete sets are

exceedingly rare. Subscriptions may be had for $2.50 per year from the publishers at 7614 Sunset Boulevard, Hollywood 46, California.

International Projectionist is a trade magazine for union motion picture projectionists. Its articles are sometimes surprisingly detailed and well-written, although usually quite technical and narrowly specialized. Back issues are practically unobtainable. One of the few complete collections in the United States will be found at the U.C.L.A. Library.

British Kinematography, a technical periodical similar in nature to the *Journal of the Society of Motion Picture and Television Engineers*, enjoys an excellent reputation among engineers in both the film and radio-television fields. Unfortunately, back issues of this journal are virtually unobtainable in the United States. For the following bibliography, this valuable journal was searched at the U.C.L.A. Library back only to 1948 because of the unavailability of earlier issues or an index here on the west coast. One of the New York engineering societies is reputed to have a complete set. The set which was part of the collection of the University of Southern California is no longer available, it having apparently been destroyed in a recent fire.

The *Journal of the University Film Producers Association*, a modest, fairly recent publication, should be of great interest to broadcast scholars. Articles deal largely with educational utilization of motion pictures, television and television-film. Subscription to the journal is included in the yearly membership fee of the Association or may be had separately for $2.00. Address the *Journal of the University Film Producers Association* c/o Professor Robert Wagner, Cinema Dept., University of Southern California, University Park, Los Angeles 7, California.

The reader's attention is directed to three new periodicals which have appeared during the last two years and which are devoted largely to "Film for Television": *Telefilm*, *Television Film*, and *Film Media*. None of these three was searched because of the unavailability, in libraries, of back issues on the west coast at this time. *Television Film* and *Film Media* are both published by United Business Publications, 10 East 40th Street, New York 16, N.Y. *Telefilm* is published by Telefilm Publications, 7071 Hollywood Blvd., Hollywood 28, California.

As the preceding review of film-journal-availability suggests, although important broadcast literature has been published in motion picture journals, only about 50% of it is available to most broadcast scholars. The four major motion picture libraries at which collections of these film periodicals are likely to be found are at (1) The University of California at Los Angeles, (2) The University of Southern California, Los Angeles, (3) The Academy of Motion Picture Arts and Sciences, Los Angeles, and (4) The Museum of Modern Art, New York.

The bibliography that follows is a selective one. Six types of periodicals were explicitly excluded from search: Daily and weekly trade papers, educational film and audio-visual journals, foreign language periodicals, still photography magazines, amateur film magazines and obscure or privately printed journals.

Of the journals that were searched, four types of articles were purposely excluded: Highly technical engineering papers and reports (largely from the *SMPTE Journal*), minor editorial pieces, brief news items and serialized columns.

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